

THE HOME TREASURY OF SONG FOR CANADIANS

CONTAINING
THE RICHEST GEMS OF MUSIC:

SACRED AND SECULAR

CAREFULLY SELECTED FROM THE WORKS OF THE MOST RENOWNED AMERICAN,
ENGLISH, SCOTCH, IRISH, FRENCH, SPANISH, GERMAN, ITALIAN
AND RUSSIAN AUTHORS, AND COMPRISING

THE CHOICEST AND GRANDEST HARMONIES

OF MOZART, BEETHOVEN, HANDEL, HAYDN, MENDELSSOHN, ABT, SULLIVAN,
GOUNOD, BLISS, PINSUTI, SWEENEY, O'KANE, GILCHRIST, MARSHALL,
LOWRY, ROOT, AND OTHER CELEBRATED COMPOSERS.

INCLUDING THEIR FAVORITE

SONGS HYMNS, GLEES, BALLADS, PASTORALS, RESPONSES, ANTHEMS, CHANTS,
AND SELECTIONS FROM OPERA AND ORATORIO IN
DELIGHTFUL VARIETY, CHOSEN EXPRESSLY
FOR THEIR EMINENT FITNESS

TO PROMOTE JOY AND PLEASURE IN EVERY HOME

EDITED BY PROFESSOR D. H. MORRISON

Superbly Embellished with Many Phototype Engravings

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BRANTFORD, ONT.

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INTRODUCTION.



MUSICAL knowledge is rapidly extending ; musical instruments are now found in every home ; and the musical tastes of the community are undergoing a rapid elevation. This general advancement demands a corresponding advance in the books of song. The old style of book, with its burden of uninteresting matter, is discarded. A newer and better style, embodying the World's Sweetest Songs, is now in demand.

This work has two distinctive characteristics. In the first place, it is a collection of the very gems from the best writers.

Such a collection was not possible except as the result of immense research and of large expenditure for copyright and other privileges. These elements have been freely bestowed upon this book. The entire range of vocal music has been studiously examined, and from all its departments that which the great singers find the people really love and which they love to sing, has been selected. Its cost in many cases has been immense, but it has been freely met, and as the result, a casket of gems "of purest ray serene," is now offered to the song-loving public.

A second distinctive feature of this book is its special adaptation to the wants of the home. This shrine of all that is holy and good will be made the happier and brighter by the incoming of the World's Sweetest Songs as an abiding guest. So suitable is it for use at all times and by all persons, the old folks and the young alike, that it will make the fireside more than ever a delight, and the home-gathering a genuine festal time.

THE EDITOR.



RIVERS & BARTELS,
PROPRIETORS

Hotel Royal

New Orleans.

Gentlemen,

*I have examined your beautiful
volume Treasury of song and find
it a charming collection of lovely songs,
rich in character and pleasing in variety.*

Very truly yours

Adelina Patti

The following is a copy of the above autograph letter, written by the World's most famous Prima Donna, who has frequently been called the "Queen of Song":

GENTLEMEN: I have examined your beautiful volume, Treasury of Song, and find it a charming collection of lovely songs, rich in character and pleasing in variety.

Very truly yours,

ADELINA PATTI.

NEVER FORGET THE DEAR ONES.

Andantino.

ROOT. By per.

1. Nev - er for - get the dear ones A - round the so - cial hearth,
2. Ev - er their hearts are turn - ing To thee when far a - way,
3. Nev - er for - get thy fa - ther, Who cheer - ful toils for thee,

The sun - ny smiles of glad - ness, The songs of art - less mirth:
 Their love so pure and ten - der, Is with thee on thy way.
 With - in thy heart may ev - er Thy moth - er's im - age be.

Tho' oth - er scenes may woo thee In oth - er lands to roam,
 Wher - ev - er thou may'st wan - der, wher - ev - er thou may'st roam,
 Thy sis - ter and thy broth - er, They long for thee to come.

Nev - er for - get the dear ones That clus - ter round thy home.

GAFFER GRAY.

MARSHALL. By per.



FRIEND.

1. "Oh! why dost thou shiv-er and shake, Gaf-fer Gray, And
 2. "Then line thy worn doub-let with ale, Gaf-fer Gray, And
 3. "The squire has fat bees and brown beer, Gaf-fer Gray, And the

GAFFER GRAY.

why does thy nose look so blue?" "'Tis the weath-er that's cold, and I'm
 cheer thy old heart with a glass;" "Nay, for cred-it I've none, and my
 sea-son will welcome you there;" "His fat bees and brown beer, and his

grown ver-y old, And my doublet is not ver-y new, Well a-day!"
 mon-ey's all gone, Then say how can that come to pass, Well a-day!"
 mer-ry new year, Are all for the flush and the fair, Well a-day!"

"Tis the weath - er that's cold, and I've grown ver - y old, And my

"Tis the weath - er that's cold, and you've grown ver - y old, And your

The first system of the musical score for 'Gaffer Gray'. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

doublet is not ver - y new, Well a - day!

doublet is not ver - y new, Well a - day!

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are repeated for both parts.

FRIEND.

4. "The law - yer lives un - der the hill, Gaf - fer Gray, Warmly
5. "Then hie to the house on the hill, Gaf - fer Gray, And
6. "My le - ga - cy's low I con - fess, Gaf - fer Gray, What

The third system of the musical score, featuring a solo for the 'FRIEND'. It includes three numbered verses of lyrics. The music continues with piano accompaniment. A piano (p) marking is visible at the beginning of the piano part.

GAFFER GRAY.

GAFFER GRAY.

fene'd, both in back and in front;" "He will fast - en his lock, he will knock at the jol - ly priest's door;" "Ah! the priest oft'n preaches against then? while it lasts let us share;" "Tis the poor man a - lone, when he

threat - en the stock, Should he ev - er - more find me in want, Well a - day!"
world - ly rich - es, But he nev'r gives a mite to the poor, Well a - day!"
hears the poor moan Of his mor - sel a mor - sel will spare, Well a - day!"

AMERICA.

1. My country, 'tis of thee, Sweet land of liber - ty, Of thee I sing; Land where my
2. My native country, thee, Land of the noble, free, Thy name I love; I love thy
3. Let music swell the breeze, And ring from all the trees, Sweet freedom's song; Let mortal
4. Our fathers' God, to thee, Author of lib - er - ty, To thee we sing; Long may our

fathers died, Land of the pilgrim's pride, From ev'ry mountain's side Let freedom ring
rocks and rills, Thy woods and templ'd hills; My heart with rapture thrills Like that above
tongues awake; Let all that breathe partake; Let rocks their silence break, The sound prolong.
land be bright With freedom's holy light; Protect us by thy might, Great God, our King!

ANNIE LAWRIE.

7

SCOTCH SONG.



1. Max - wel - ton's braes are bon - nie, Where ear - ly falls the
 2. Her brow is like the snaw-drift, Her throat is like the
 3. Like dew on the gowan ly - ing Is the fa' o' her fairy



dew, And 'twas there that An - nie Law - rie, Gave me her prom - ise
 swan, Her face is as the fair - est, That e'er the sun shone
 feet, And like winds in sum - mer sigh - ing, Her voice is low and



true, Gave me her prom - ise true, And ne'er for - get will
 on, That e'er the sun shone on, And dark blue is her
 sweet, Her voice is low and sweet, And she's a' the world to



I, But for bonnie An - nie Law - rie, I'd lay me down and die.
 e'e, And for bonnie An - nie Law - rie, I'd lay me down and die.
 me, And for bonnie An - nie Law - rie, I'd lay me down and die.

TWENTY YEARS AGO.

HAYES.

Moderato.

1. I've wander'd to the vil-lage, Tom, I've sat beneath the tree, Up-
 2. The grass is just as green, dear Tom, Bare foot - ed boys at play, Were

on the schoolhouse play-ing ground, that shelter'd you and me, But
 sport-ing there as we did then, With spir - its just as gay, But the

none where there to greet me, Tom, And few were left to know, That
 mas - ters sleep up - on the hill, Which coat - ed o'er with snow, Af-

play'd with us up - on the grass, Some twen-ty years a - go.
ford - ed us a slid - ing place, Just twen-ty years a - go.

3. The spring that bubbled 'neath the hill, close by the spreading beach,
Is very low, 'twas once so high, that we could almost reach;
And kneeling down to get a drink, dear Tom, I started so!
To find that I had changed so much, since twenty years ago.
4. Down by the spring, upon an elm, you know I cut your name,
Your sweetheart's just beneath it, Tom, and you did mine the same,
Some heartless wretch has peeled the bark, 'twas dying sure, but slow,
Just as the one whose name was cut, died twenty years ago.
5. My lids have long been dry, dear Tom, but tears came to my eyes,
I thought of those we loved so well, those early broken ties;
I visited the old church-yard, and took some flowers to strew
Upon the graves of those we loved, some twenty years ago.
6. Some are in the church-yard laid, some sleep beneath the sea;
But few are left of our old class, excepting you and me;
And when our time shall come, dear Tom, and we are called to go,
I hope they'll lay us where we played, just twenty years ago.

SILOAM.

WOODBURY. By per.

1. By cool Si - lo - am's sha - dy rill, How fair the li - ly grows!
2. By cool Si - lo - am's sha - dy rill, The li - ly must de - cay;
How sweet the breath, be - neath the hill, Of Sha - ron's dew - y rose!
The rose, that blooms be - neath the hill, Must short - ly fade a - way.

JANET'S CHOICE.

CLARIBEL

1. They

say I may mar-ry the Laird if I will, The Laird of high de-gree, And

jew-els so fair I may twine in my hair, And a la-dy I'd sure-ly be; But

oh! where would my heart be? In spite of my gems so gay, My

heart it would break for some-bod-y's sake, So I think I had bet-ter say "Nay" And

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, featuring a melodic line with a trill (tr) on the final note. The middle and bottom staves are piano accompaniment, with the middle staff using chords and the bottom staff using a bass line.

tempo.
I will mar-ry my own love, my own love, my own love, And

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a tempo change marked 'tempo.'. The middle and bottom staves are piano accompaniment, with the middle staff using chords and the bottom staff using a bass line.

I will mar-ry my own love, For true of heart am I.

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, featuring a melodic line with a trill (tr) on the final note. The middle and bottom staves are piano accompaniment, with the middle staff using chords and the bottom staff using a bass line.

1st & 2nd time. 3rd time.

The fourth system of the musical score consists of three staves. The top staff is a vocal line in G major, featuring a melodic line with a trill (tr) on the final note. The middle and bottom staves are piano accompaniment, with the middle staff using chords and the bottom staff using a bass line. The system concludes with a double bar line and a repeat sign.

2. So the Laird may mar - ry the La - dy, The La - dy of high de -
 gree, *rit.* And jew - els so fair she may twine in her hair, They are *tempo.*
 bet - ter for her than me. And gai - ly I'll dance at The bri - dal, I'll
 mer - ri - ly dance on the lee, With Su - san and Al - ice and
 Em - ma. But Don - ald shall dance with me! . . And I will mar - ry my &c.

3. So the Laird he mar - ried the La - dy, the La - dy of high de -
 gree, And the low - land las - sie he lov'd so well, A -
 bode in her own coun - try. "For oh! where would my heart be?" Was
 ev - er her con - stant cry, If ev - er I'd dar'd to mar - ry the Laird, Why
 Don - ald would sure - ly die. . . . So I will mar - ry my &c.

ROUND FOR FOUR VOICES.

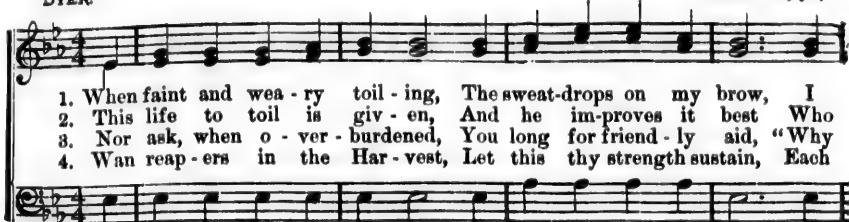
MARSHALL.

1. *Allegro.* 2.
 My Dame had a lame, tame crane, My Dame had a crane that was lame, Oh,
 3. 4.
 Pray gen - tle Jane; let my Dame's lame, tame crane, Drink and come home a - gain.

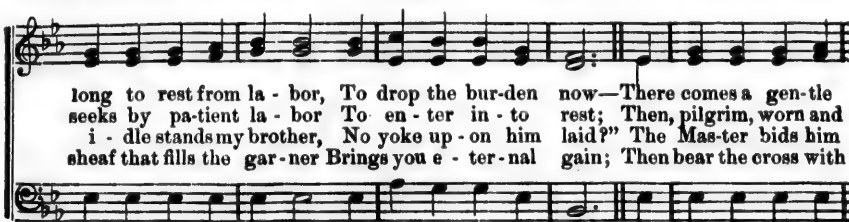
RESTING BY AND BY.

DYER.

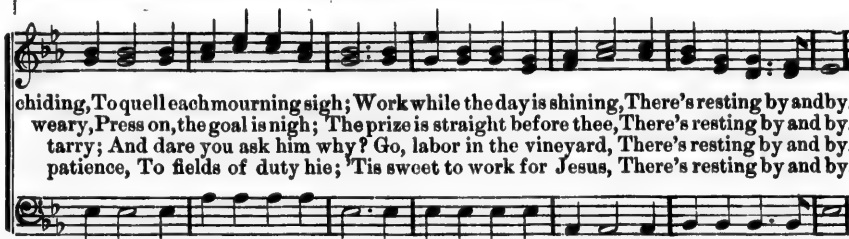
LOWRY. By per.



1. When faint and wea-ry toil-ing, The sweat-drops on my brow, I
 2. This life to toil is giv-en, And he im-proves it best Who
 3. Nor ask, when o-ver-burdened, You long for friend-ly aid, "Why
 4. Wan reap-ers in the Har-vest, Let this thy strength sustain, Each

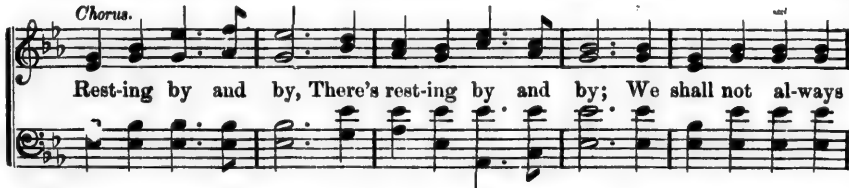


long to rest from la-bor, To drop the bur-den now—There comes a gen-tle
 seeks by pa-tient la-bor To en-ter in-to rest; Then, pilgrim, worn and
 i-dle stands my brother, No yoke up-on him laid?" The Mas-ter bids him
 sheaf that fills the gar-ner Brings you e-ter-nal gain; Then bear the cross with



chiding, To quell each mourning sigh; Work while the day is shining, There's resting by and by.
 weary, Press on, the goal is nigh; The prize is straight before thee, There's resting by and by.
 tarry; And dare you ask him why? Go, labor in the vineyard, There's resting by and by.
 patience, To fields of duty hie; 'Tis sweet to work for Jesus, There's resting by and by.

Chorus.



Rest-ing by and by, There's rest-ing by and by; We shall not al-ways



la-bor, We shall not al-ways cry; The end is draw-ing near-er, The



end for which we sigh; We'll lay our heavy burdens down, There's resting by and by.

I'VE BROUGHT THEE AN IVY LEAF.

MARTIN.

WOODS.

1. I've
2. I'd have

Allegro.

brought thee an I - vy leaf, on - ly an I - vy leaf,
brought thee a flow - er, a beau - ti - ful flow - er,

From the land of the rose, where the wild heath - er grows, . . .
But it would have sighed 'till it fa - ded and died, . . .

And the vi - o - let blos - soms in qui - et re -
And have droop'd in hu - man - i - ty's with - er - ing

pose; I've . . . brought thee an I - vy leaf, on - ly an I - vy leaf.
 tide, So I . . . brought thee an I - vy leaf, on - ly an I - vy leaf.
colla parte. a tempo.

3.
 I have brought thee a rose-bud, a fairy-like rose-bud,
 To place in thy hair,
 And to perfume the air,
 But it like the flower would fade in despair,
 So I brought thee an Ivy leaf, only an Ivy leaf.

4.
 An Ivy leaf green, a beautiful Ivy leaf,
 Bright type of true heart,
 Of true friendship a part,
 Oh, wear it for-ever, love, nearest thy heart,
 I've brought thee a Ivy leaf, only an Ivy leaf.

SEYMOUR.

VON WEBER. By per.

1. Depth of mer - cy! can there be Mer - cy still re-serv'd for me?
 2. I have scorn'd the Son of God, Tram-pled on his pre-cious blood,
 3. Lord, in-cline me to re - pent; Let me now my fall la - ment;

Can my God his wrath for - bear? Me, the chief of sin - ners, spare?
 Would not heark - en to his calls, Griev'd him by a thou-sand falls.
 Deep - ly my re - volt de - plore, Weep, be - lieve, and sin no more.

THE MONKS OF OLD.

POWER

GLOVER.

Many have told of the monks of old, What a saint - ly race they were, But

The first system of musical notation for the song 'The Monks of Old'. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics 'Many have told of the monks of old, What a saint - ly race they were, But' are written below the vocal line.

'tis more true, that a mer - ri - er crew Could scarce be found elsewhere, For they

The second system of musical notation. The lyrics continue: ''tis more true, that a mer - ri - er crew Could scarce be found elsewhere, For they'.

sung and laugh'd, and the rich wine quaff'd, And liv'd on the dain - ti - est cheer, For they

The third system of musical notation. The lyrics continue: 'sung and laugh'd, and the rich wine quaff'd, And liv'd on the dain - ti - est cheer, For they'.

laugh'd ha! ha! and they quaff'd ha! ha! And liv'd on the dain - ti - est cheer.

The fourth system of musical notation, which concludes the piece. The lyrics are: 'laugh'd ha! ha! and they quaff'd ha! ha! And liv'd on the dain - ti - est cheer.'

And then they would jest at the love confess'd By man - y an art - less Maid, And what

hopes and fears they had breath'd in the ears Of those who had sought their aid. And they

sung and laugh'd, and the rich wine quaff'd, As they told of each love-sick jade, And they

laugh'd ha! ha! and they quaff'd ha! ha! As they told of each love - sick jade.

f *f*

And the abbot meek, with his form so sleek,
 Was the heartiest of them all,
 And would take his place with a smiling face,
 When refection bell would call,
 When they sung and laugh'd, and the rich wine
 Till they shook the olden wall, [quaff'd,
 And they laugh'd ha! ha! and they quaff'd
 Till they shook the olden wall. [ha! ha!

Then say what they will, we'll drink to them
 For a jovial band they were, [still,
 And 'tis most true, that a merrier crew
 Could not be found elsewhere,
 For they sung and laugh'd, and the rich wine
 And lived on the daintiest cheer. [quaff'd
 For they laugh'd ha! ha! and they quaff'd
 And lived on the daintiest cheer. [ha! ha!

JACK'S YARN.

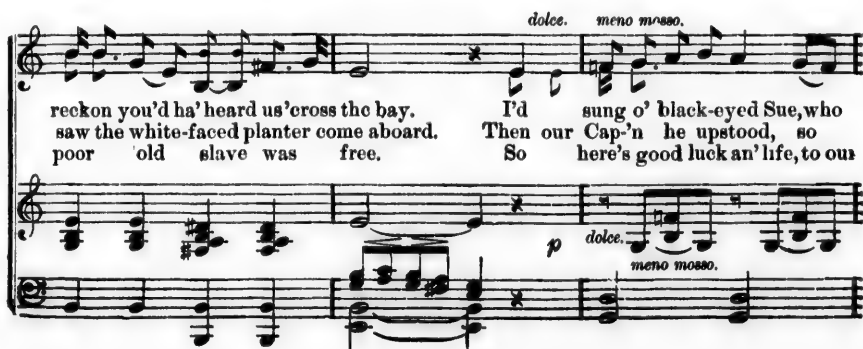
WEATHERLY.

Moderato.


DIEP.




1. 'Twas a Monday night, the moon was shinin' bright, The winds had been a blowin' all the
 2. The tears were on his cheek, he sobb'd an' could'n't speak, He show'd us where his back [were torn an'
 3. Then the planter he grew pale, an' like a cur turn'd tail, As quickly down the side went



a tempo.



was so fond an' true, When we hears a sort o' splashin' in the sea, An' a nigger then we spied,
 noble, proud an' good, An' the poor old nig were at his knee: "Ev'ry man is free," he cries, *[scramblin'*
 Cap'n an' his wife, God bless'n for his noble words say we. For to free the slaves, Bri- *["where the*



a tempo.

rall.




up the starboard side, An' he tumbled on the deck in front o' we. H'lee,
 Brit-ish col-or flies, An' I'll nev-er give him up," says he.
 tan-nia rules the waves, An' that's be-ing Mistress of the sea.




rall.

a tempo. dolce.



haullee, hillee ho, hillee, haullee, hillee he, The ship's a sailin' on the sea, An'



p a tempo.

ff



ev'ry jol-ly Jack will soon be comin' back: Singin' haullee, hillee, haullee, hillee ho.



ff

D.S. 8:

D.S. 8:

f

THE LAND O' THE LEAL.

HAIRNE.

WEBSTER. By ps.

1. I'm wear - ing a - wa', Jean, Like snaw when its thaw, Jean, I'm
 2. Ye were aye leal and true, Jean, Your task's end - ed noo', Jean, And
 3. Then dry that fu' e'e, Jean, My soul would be free, Jean, And

wear - ing a - wa', Jean, To the land o' the leal; There's
 I'll wel - come you, Jean, To the land o' the leal; Our
 an - gels wait me, Jean, To the land o' the leal; Now,

nae sor - row there, Jean, There's nae cauld nor care, Jean, The
 bon - nie bairn's there, Jean, She was baith gude an' fair, Jean, We
 fare - weel, my ain Jean, This warld's care is vain, Jean, We'll

day is aye fair, Jean, In the land o' the leal.
 grudg'd her right sair, Jean, To the land o' the leal.
 meet and be fain, Jean, In the land o' the leal.



The lost we shall find, Jean, The dear an's sae kind, Jean, In days o' lang.



syne, Jean, In the land o' the leal; Then fare-weel, my ain Jean, This



world's care is vain, Jean, We'll meet and be fain, Jean, In the land o' the leal.

SUPPOSING.

J. W. BISCHOFF.

Allegro.

1 Sup-posing a man, av-a-ri-cious and old, Should come to me jing-ling his
 2 Sup-posing a he-ro all bristling with fame, And big with the weight of a

sil-ver and gold, And of-fer a share of his mam-mon to me, If
 won-der-ful name, Pro-posed, in a mo-ment of bland con-de-cension, To

I to the sale of myself would a-gree, I wouldn't, would you? I
 give me his hand and a lit - tle attention, I wouldn't, would you? I

p *mf*

wouldn't, would you?
 wouldn't, would you?

p *ff*

Con espressione.

3 Sup - pos - ing a youth, with his heart in his eyes, That shone like the light of the

Andante.

beau - ti - ful skies, Would promise to love me through all his glad life, And

p

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef. The lyrics are written below the vocal staff. A piano (*p*) dynamic marking is placed below the piano staff.

Tempo. *a tempo.*

beg that I'd be his own dear lit - tle wife, Guess I would, wouldn't you?

Colla voce. *a tempo.* *mf*

This system contains the next two staves of music. The tempo markings *Tempo.* and *a tempo.* are placed above the vocal staff. The lyrics continue. The piano staff includes the markings *Colla voce.*, *a tempo.*, and *mf*.

Guess I would, wouldn't you? I would, wouldn't

f

This system contains the third and fourth staves of music. The lyrics continue. A forte (*f*) dynamic marking is placed below the piano staff.

you ?

piu mosso. *ff* *ff* *ff*

This system contains the fifth and sixth staves of music. The lyrics end with "you ?". The piano staff begins with the marking *piu mosso.* and features three instances of fortissimo (*ff*) dynamic markings.

FORGET ALL THY SORROW.

M. MILLARD.

HARRISON MILLARD.

Moderato.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a series of whole and half notes. The middle staff is a treble clef with a key signature of one flat and a common time signature. It contains a series of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte) and a crescendo marking *cres.* The bottom staff is a bass clef with a key signature of one flat and a common time signature. It contains a series of whole and half notes.

Con fervore.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a series of whole and half notes. The middle staff is a treble clef with a key signature of one flat and a common time signature. It contains a series of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte) and a rallentando marking *rall.* The bottom staff is a bass clef with a key signature of one flat and a common time signature. It contains a series of whole and half notes.

For - get all thy sor - row, thy pain and thy loss, Go

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a series of whole and half notes. The middle staff is a treble clef with a key signature of one flat and a common time signature. It contains a series of eighth and sixteenth notes, with a dynamic marking of *f* (forte) and a piano marking *p*. The bottom staff is a bass clef with a key signature of one flat and a common time signature. It contains a series of whole and half notes.

cast off all gloom at the foot of the cross, The Sav - iour in

FORGET ALL THY SORROW.

dolce. *rall.*

pit - y will lis - ten to thee, And ten - der - ly whis - per "O

cres. *p* *coda voce.*

lento. *piu mosso.* *forte.*

Come un - to me!" Then go to Him frank - ly con - fess - ing thy

colla voce. *ad lib.*

con espress. *lento.*

sin, His love, like the ark, takes the wea - ry dove in, If

colla voce. *cres.*

weight - ed by sor - row or bur - den'd by grief Con - fide in the

f *cres.* *accel.*

FORGET ALL THY SORROW.

27

cresc. con tenerezza. ppp *pp* *molto.* *a tempo.*

Sav - iour, thou'lt find there re - lief. For - get all thy sor - row; His

colla voce. cresc. rall. a più.

mer - cy to share, E'en the spar - row that fall - eth He takes to his

cresc.

care His arm will pro - tect thee, His par - don will save, His

pesante. mf cresc.

cresc. ad lib. rit.

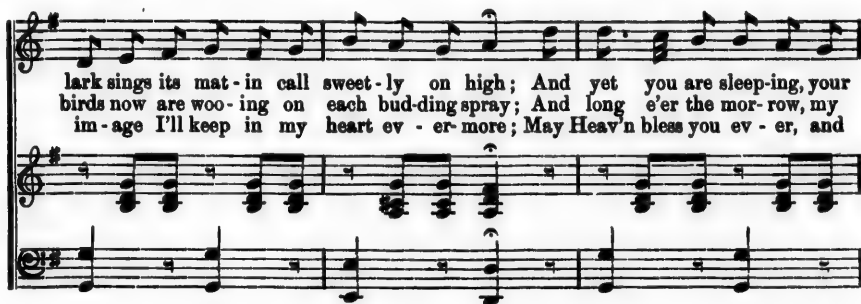
mer - cy will conquer both Death and the Grave!

mf dim. p dim.

NORAH ACUSHLA!

GEORGE COOPER.

HARRISON MILLARD.

Moderato con espress.

white sails are flow-ing, and I must be go-ing To wan-der in sor-row far
lark o'er the mead-ow, in sun-light and shad-ow, Is call-ing you fond-ly, he
wake from your dream-ing, the dew-drops are gleaming, But brighter the eyes, love, that

o-ver the sea; Then come to this bo-som, my sweet love-ly blos-som, I
loves you like me! Then come to me smil-ing, my sad fears be-guil-ing, I
soon I shall see; I'm lone and for-sak-en till you, love, a-wak-en And

pesante.

leave my heart with you, A-cush-la Ma-cree! Oh, dearest, a-wake,..... For your
can't live without you, A-cush-la Ma-cree! Oh, dearest, a-wake,..... For your
tell me you'll miss me, A-cush-la Ma-cree! Oh, dearest, a-wake,..... For your

col canto. *f*

own true love's sake!..... Fair No-rah, dear No-rah, A-cush-la Ma-cree!
own true love's sake!..... Dear No-rah, sweet No-rah, A-cush-la Ma-cree!
own true love's sake!..... Dear No-rah, sweet No-rah, A-cush-la Ma-cree!

f *col canto.*

JAMIE O' DUNDEE.

HELEN A. KEAN.
Con Espressione.

HARRISON MILLARD.



1. Young Ja-mie was bonnie and braw and gay As ony in auld Dun-dee; But the
2. The days sped on and the years are flown, My heart is wither'd and sere, I

breath he drew, and his heart's blood too, He counted as nought for me, I
hope nae mair, but I watch and wail, For Ja-mie, so sweet and so dear Lock'd

said to him "Nay," and his cheeks grew gray And ashen as those of the dead: With a
fast in sleep, so deep, so deep, Are the eyes that spake love to me; For the

sad fare-well, like his own death-knell, O'er the wild, wide wa-ters he sped. I
cold, cold arms of the cru - el waves Are clasp'd where mine should be. Their

cres.

wail'd and waited, ah! vain - ly and long, For he nev - er came back to me, to me, He
white lips kiss the bonnie, sweet brow, And he'll never come back to me, to me, He'll

cres.

nev - er came back, He nev - er came back, He nev - er came back to me.
nev - er come back, He'll nev - er come back, He'll nev - er come back to me.

cres. *rit. espressivo.*

con esp. colla voce.

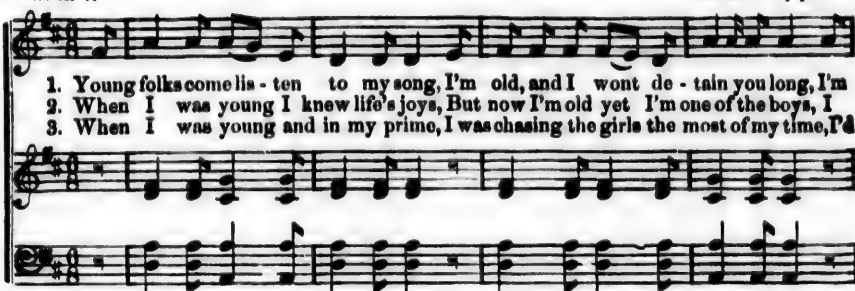
nev - er came back, He nev - er came back, He nev - er came back to me.
nev - er come back, He'll nev - er come back, He'll nev - er come back to me.

f

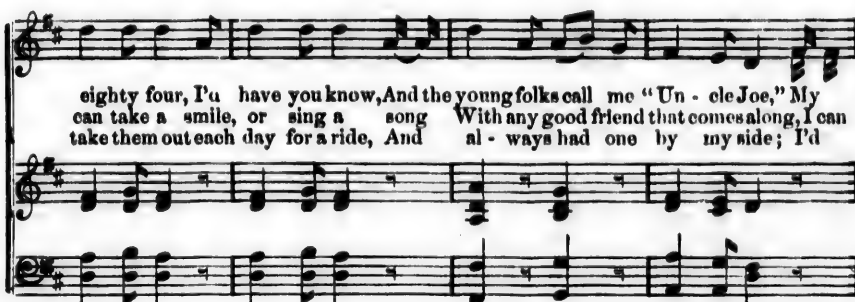
UNCLE JOE.

W. M. V.

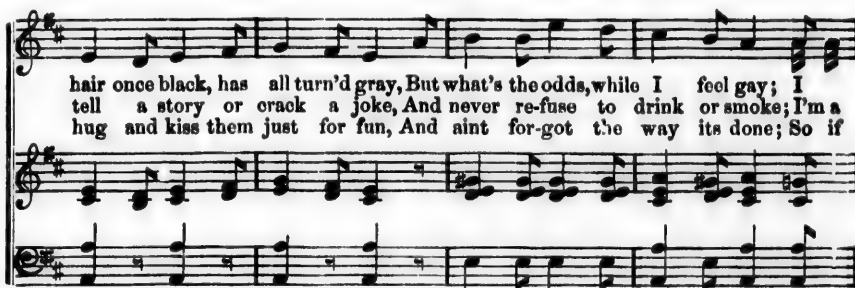
GILBERT. By per



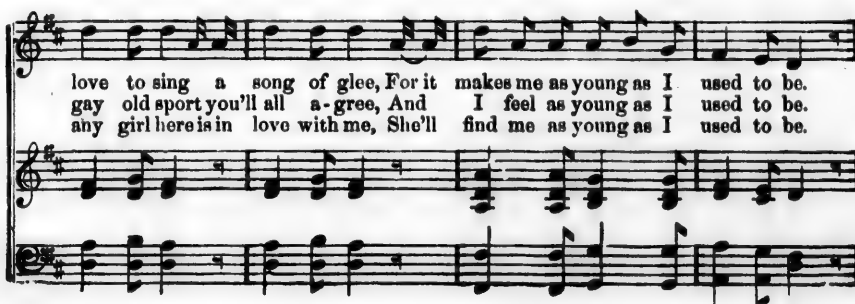
1. Young folks come li - ten to my song, I'm old, and I wont de - tain you long, I'm
 2. When I was young I knew life's joys, But now I'm old yet I'm one of the boys, I
 3. When I was young and in my prime, I was chasing the girls the most of my time, I'd



eighty four, I'd have you know, And the young folks call me "Un - cle Joe," My
 can take a smile, or sing a song With any good friend that comes along, I can
 take them out each day for a ride, And al - ways had one by my side; I'd



hair once black, has all turn'd gray, But what's the odds, while I feel gay; I
 tell a story or crack a joke, And never re - fuse to drink or smoke; I'm a
 hug and kiss them just for fun, And aint for - got the way its done; So if



love to sing a song of glee, For it makes me as young as I used to be.
 gay old sport you'll all a - gree, And I feel as young as I used to be.
 any girl here is in love with me, She'll find me as young as I used to be.

Chorus.

Ti di id de hoop de do, How I love to sing for you, How

I could sing with joy and glee If I was young as I used to be.

WAITING.

REYNOLDS.

Just as I am, with - out one plea, But that Thy blood was shed for me,
Just as I am, and wait-ing not To rid my soul of one dark blot,

And that Thou bid'st me come to Thee, O Lamb of God, I come.
To Thee, whose blood can cleanse each spot, O Lamb of God, I come.

3
Just as I am, though | tossed about
With many a conflict, | many a doubt,
With fears within, and | foes without,
O Lamb of | God, I come.

4
Just as I am—poor, | wretched, blind—
Sight, riches, healing | of the mind,
Yea, all I need, in | Thee to find,
O Lamb of | God, I come.

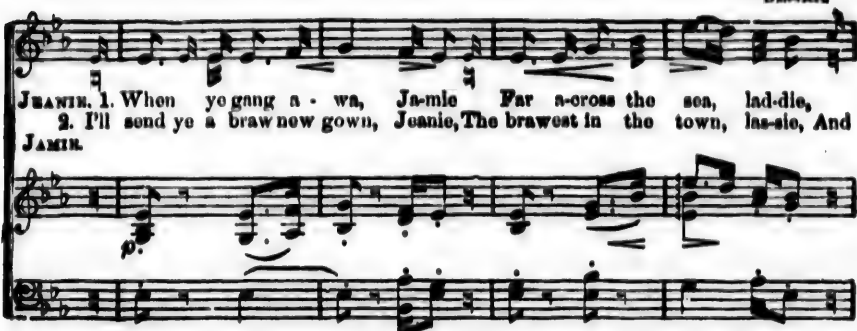
T S—S

5
Just as I am, Thou | wilt receive,
Wilt welcome, pardon, | cleanse, relieve;
Because Thy promise | I believe,
O Lamb of | God, I come.

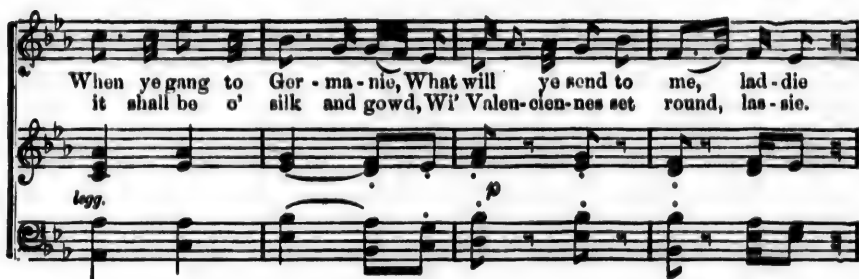
6
Just as I am, Thy | love unknown
Has broken every | barrier down;
Now to be Thine, yea, | Thine alone,
O Lamb of | God, I come.

WHEN YE GANG AWA, JAMIE.

DEMAR.



JEANIE. 1. When ye gang a - wa, Ja-mie Far a-cross the sea, lad-die,
2. I'll send ye a braw new gown, Jeanie, The brawest in the town, las-sie, And
JAMIE.

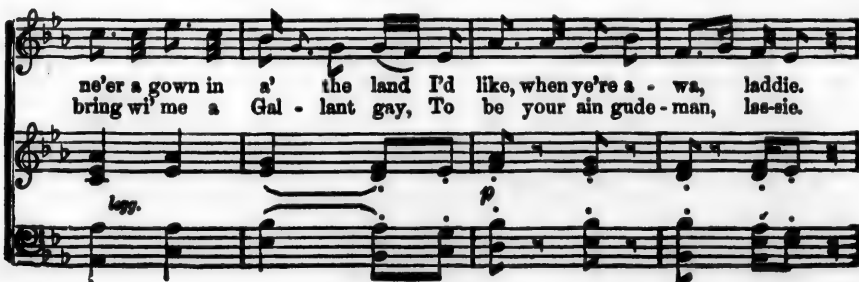


When ye gang to Gor - ma - nie, What will ye send to me, lad-die
it shall be o' silk and gowd, Wi' Valen-tien-nes set round, las-sie.

legg.



JEANIE. 3. That's nae gift a - va, Ja-mie, Silk and gowd and a', laddie, There's
4. When I come back a - gain, Jeanie, Frae a for-eign land, las-sie, I'll
JAMIE.



ne'er a gown in a' the land I'd like, when ye're a - wa, laddie.
bring wi' me a Gal - lant gay, To be your ain gude-man, las-sie.

legg.

JEANIE. 5. Be my gudeman your-sel, Ja-mie, Mar-ry me your-sel lad-die, And
6. I dinna ken how that wad do, Jen-nie, I din-na see how that can be, las-sie, For
JAMIE.

tak' me ower to Ger-ma-nie, Wi' you at hame to dwell, lad-die.
I've a wife and bair-nies three, And I din-na know how ye'd a-gree, las-sie.

legg. *p*

JEANIE. 7.
Ye shou'd hae telt me that in time, Jamie,
Ye shou'd hae telt me that lang syne, laddie,
For had I kent o' your fause heart,
You ne'er had gotten mine laddie.

9.
Gae back to your wife and hame, Jamie,
Gae back to your bairnies three, laddie;
And I will pray they ne'er may thole
A broken heart like me, laddie.

11.
Think weel for fear ye rue, Jamie,
Ye'll no get ane mair true, laddie,
But I have neither gowd nor lands,
To be a match for you, laddie.

JAMIE. 8.
Your een were like a spell, Jeanie,
Mair sweet than I could tell, lassie,
That ilka day bewitch'd me sae,
I could na help mysel, lassie.

10.
Dry that tearfu ee, Jeanie,
Grieve na mair for me, lassie,
I've neither wife, nor bairnies three,
And I'll wed nane but thee, lassie.

12.
Blair in Athol's mine, Jeanie,
Fair Dunkeld is mine, lassie, [tow'r]
Saint Johnstoun's bow'r and Hunting
And a' that's mine is thine, lassie.

ROUND FOR FOUR VOICES.

1. *Ben marcato.* 2. MARSHALL.

Hark! the lit-tle birds are sing-ing on the boughs, Their sweet song,

3. 4.

And the mer-ry bells are ring-ing, Dong, ding, dong, Dong, ding, dong.

THE HEART BOW'D DOWN.

Allegretto Capabile

HALFE

The heart, bow'd down by weight of woe, To weakest hopes will
The mind, will, in its worst despair, Still pon - der o'er the

cling; To thought and im - pulse while they flow, That
past, On mo - ments of de - light, that were Too

can no com - - fort bring, that can, That can no com - fort
beau - ti - ful . . . to last, that were Too beautiful, too beautiful to

THE HEART BOW'D DOWN.

87

bring. With those ex - cit - ing scenes will blend, O'er
last. To long de - part - ed years extend Its

pleas - ure's path - - way thrown; But mem' - ry is the
vis - ions with them flown, For mem' - ry is the

on - ly friend That grief can call its own, That

grief can call its own, . . . That grief can call its own.

BLOSSOMS FROM OVER THE SEA.

ARTHUR FRENCH

J. P. SKELLY.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a series of chords and single notes. The voice part is in the upper register, featuring a melody with a key signature of one flat (B-flat) and a time signature of 4/4. The melody includes a prominent eighth-note pattern in the first measure.

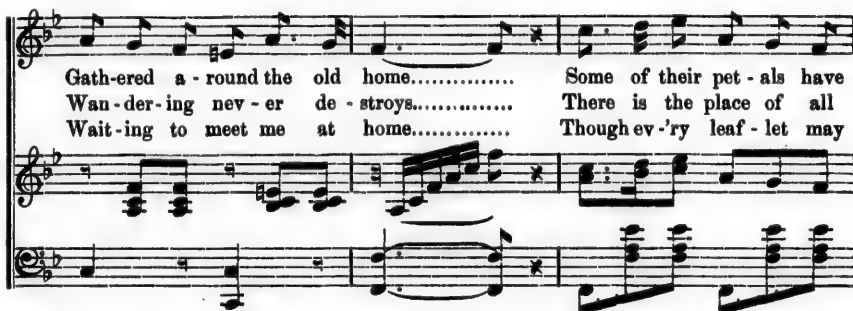
A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a strong rhythmic pattern. The melody is simple and catchy, with a repeat sign indicating a second ending. The score is presented in a clear, legible format with standard musical notation.

1. Fra-grant with breath of the mead - ows..... Far from whose beau-ty I
2. Sweet-est of mem-ries they wak - en, Of the old home and its
3. Fond-ly I'll cher-ish and keep them ... No mat-ter where I may

1. Fra-grant with breath of the mead - ows.....	Far from whose beau-ty I
2. Sweet - eat of mem'-ries they wak - en,	Of the old home and its
3. Fond - ly I'll cher - ish and keep them ...	No mat - ter where I may



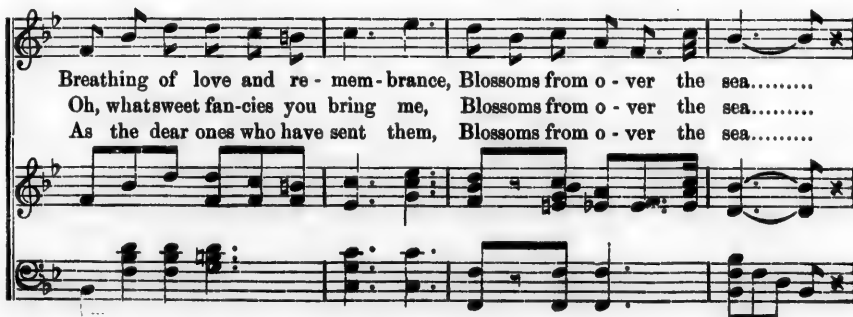
roam..... Dear hearts have sent me sweet flow - ers.....
 joys Scenes, though a - while I've for - sak - en.....
 roam..... Till I re - turn to their fac - es,.....



Gath - ered a - round the old home..... Some of their pet - als have
 Wan - der - ing nev - er de - stroys..... There is the place of all
 Wait - ing to meet me at home..... Though ev - 'ry leaf - let may

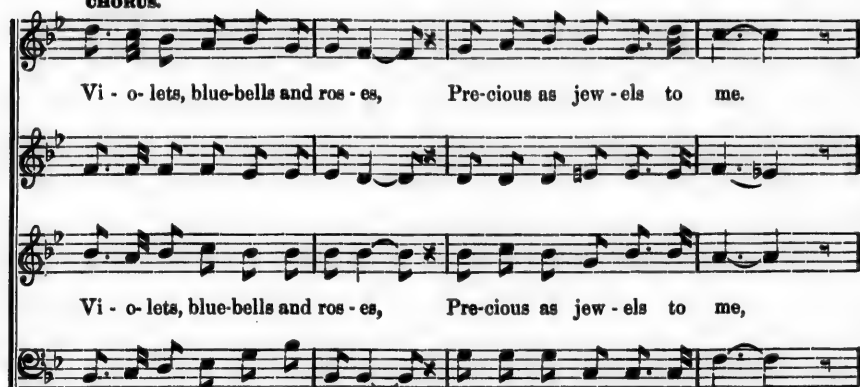


fad - ed..... Yet they are pre - cious to me.....
 oth - ers..... Back where my heart longs to be.....
 with - er..... They shall be pre - cious to me.....



Breathing of love and re - mem - brance, Blossoms from o - ver the sea.....
 Oh, what sweet fan - cies you bring me, Blossoms from o - ver the sea.....
 As the dear ones who have sent them, Blossoms from o - ver the sea.....

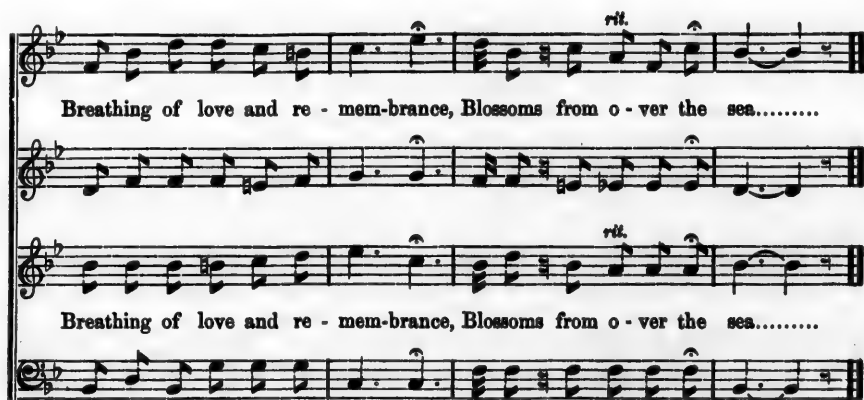
CHORUS.



Vi - o - lets, blue-bells and ros - es, Pre - cious as jew - els to me.



Vi - o - lets, blue-bells and ros - es, Pre - cious as jew - els to me,



Breathing of love and re - mem-brance, Blossoms from o - ver the sea.....

Breathing of love and re - mem-brance, Blossoms from o - ver the sea.....

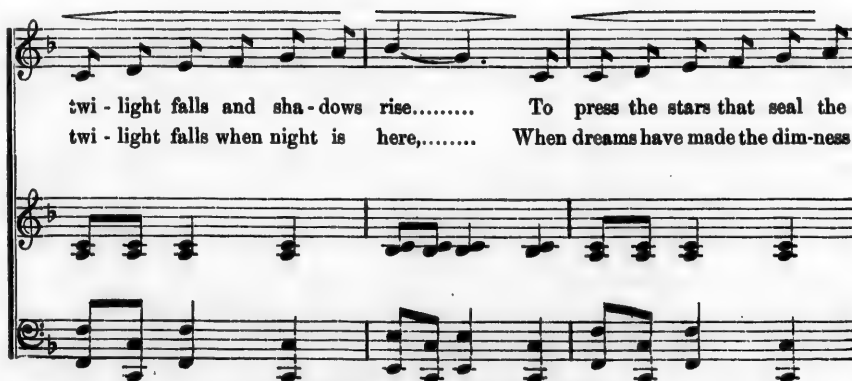
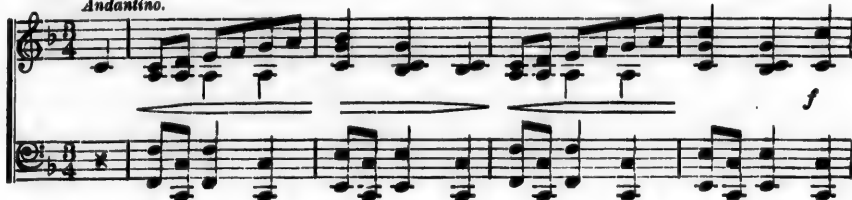


p *rit.*

MY LOVE OF THE OLD SWEET DAYS.

Words by
ROBERT C. V MEYERS.
Andantino.

Music by
A. H. ROSEWIG, Op. 329.



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This Song is published in sheet form by A. H. ROSEWIG, 131 S. 11th St., Philadelphia.

skies..... And rest un - furls her brood - ing wing, That
clear,..... When dawn im - pearls the East with light, When

con sentimento.
mem - 'ry may a - wake and sing. My thoughts reach past the
noon with ar - dent glow is bright, All times, all days, all

colla voce.

miles that part Thy lov - ing heart from my fond heart, Un -
sea - sons, sweet, My heart, my soul leans out to greet Thy

til there comes up - on my ear, Thy words I used of old to hear: "I
old - time words, that are but mine, Trans - la - ted to the soul of thine "I

MY LOVE OF THE OLD SWEET DAYS.

43

ff Allegretto con passione.

love thee! I love thee! The world were
love thee! I love thee! E'en Heav'n were

void with - out thee! I love thee! I
void with - out thee! I love thee! I

love thee My love of the old..... sweet
love thee My love of the old..... sweet

FINE

days.....
days.....

PRETTY LITTLE JENNIE.

HARRISON MILLARD.

Moderato.

1. Pret-ty lit-tle Jennie, with hair of gold-en hue, With you sit-ting by my side, how
2. Pret-ty lit-tle Jennie, come clos-er to my heart, I will shield you from all gales, we
3. Pret-ty lit-tle Jennie, when dark the world appears, Hasten quick-ly to my side, I'll

dear-ly I love you! Nev-er was a face less sad, Nev-er heart more true,
nev-er more will part, Let your lov-ing arms en-fold, Lean up-on my breast,
kiss a-way your tears, And as years roll on a-pace, When our heads are gray,

CHORUS.

And your mer-ry rogue-ish eyes Ri-val heav-en's blue. Ah!
Tell me that you love me still, Love me still the best. Ah!
We'll re-mem-ber these sweet days In life's ear-ly May. Ah!

PRETTY LITTLE JENNIE.

45

TENOR.

Pret - ty lit - tle Jen - nie,..... sit - ting on my knee..... You

Valse. a tempo.

make the world look bright and glad, For you're the world to me...

rit.

tempo You're the world to me,

f You're the world to me

tempo.

con esp.

Pret - ty lit - tle Jen - nie..... You're the world to me!

colla voce.

le, how
ales, we
le, (V)

voce.

true,
breast,
gray,

ORUS.

THE TEMPEST.

PERKINS. By per.

1. We were crowded in the cab-in, Not a soul would dare to
 2. So we gathered there in silence, For the stout - est held his

mf

ad lib.

sleep; It was midnight on the waters, And a storm, . . . was on the
 breath, While the angry waves were rolling And the break - ers talk'd of

colla voce.

a tempo.

deep, 'Tis a fear-ful thing in winter, To be shattered by the
 death; And as thus we sat in darkness, Each one bus-y in his

cres. *ff*

blast, And to hear the rattling trumpet thunder "Cut away the mast," And to
 prayers, "We are lost," the captain shouted, As he stagger'd down the stairs, "We are

cres. *ff*

By per.
to his

near the rat - tling trumpet thunder "Cut a - way . . . the mast."
lost," the cap - tain shouted, As he stagger'd down . . . the stairs.

on the
lk'd of

3. But his lit - tle daugh - ter whisper'd, As she took his i - cy

y the
his

hand: "Is't God upon the ocean, Just the same as on the

nd to
Ve are

land?" Then we kiss'd the lit - tle maiden, And we spoke in bet - ter

cheer, And we anchored safe in

This system contains the first three staves of music. The top staff is the vocal line with lyrics. The middle staff is a treble clef accompaniment with a busy sixteenth-note pattern. The bottom staff is a bass clef accompaniment with a simpler line.

har - bor, When the morn was shi - - ning

cres.

cres.

This system contains the next three staves. The vocal line continues with the lyrics. The accompaniment continues with the same sixteenth-note pattern in the treble and a steady line in the bass. Crescendos are marked above the vocal line and below the bass line.

clear, And we anchored safe in

This system contains the next three staves. The vocal line continues with the lyrics. The accompaniment continues with the same sixteenth-note pattern in the treble and a steady line in the bass.

har - bor, When the morn was shi - ning clear.

This system contains the final three staves. The vocal line concludes with the lyrics. The accompaniment continues with the same sixteenth-note pattern in the treble and a steady line in the bass.

THE STIRRUP CUP.

4b

PARNIE.

ARDITL.

f con spirito.

Allegretto ma non troppo.

raf ben marcato.

f f p

The last sa-raband has been danc'd in the hall,
I can - not ride off, I am heav-y with fears,

The last pray-er breath'd by the mai - den ere sleep - ing,
No gay dis-re - gard from the flag - on I bor - row,

The light of the cres-set has died from the wall,
I pledge thee in wine but 'tis mingled with tears.

Yet still a love watch with my La - dy I'm keep - ing.
Twin type of the love that is shad - ed by sor - row;

My char - ger is jang - ling his bri - dle and
 Yet cour - age, mine own one, and if it be

chain, The mo - ment is near - ing, dear love! we must
 will'd That back from the red field thy gal - lant come

sf sotto voce.
 sev - er; But pour out the wine, that thy lov - er may
 nev - er; In death he'll re - mem - ber, that she who had

drain A last stir-rup - cup to his true maid-en
 fill'd His last stir-rup - cup was his true maid-en

ev - er! But pour out the wine, that thy lov - er may
 ev - er! In death he'll re - mem - ber, that she who had

drain A last stir-rup - cup to his true maid-en
 fill'd His last stir-rup - cup, was his true maid-en

forza ed anima. a piacere.
 ev - er! A last stir-rup-cup to his true maid-en ev - er!
 ev - er! His last stir-rup-cup, was his true maid-en ev - er!

RESPONSE.

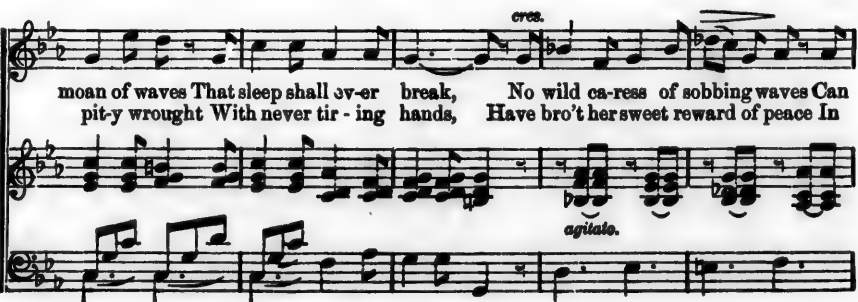
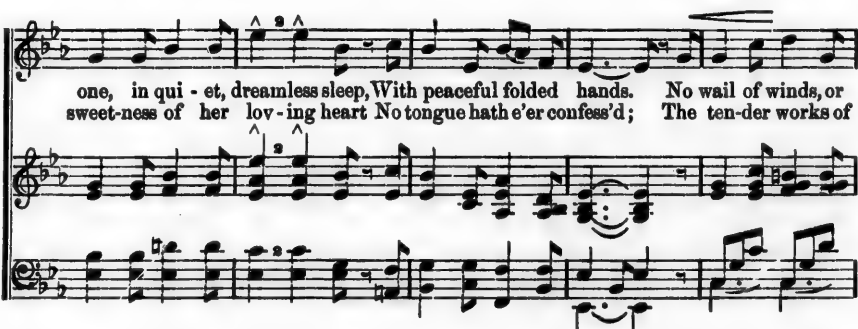
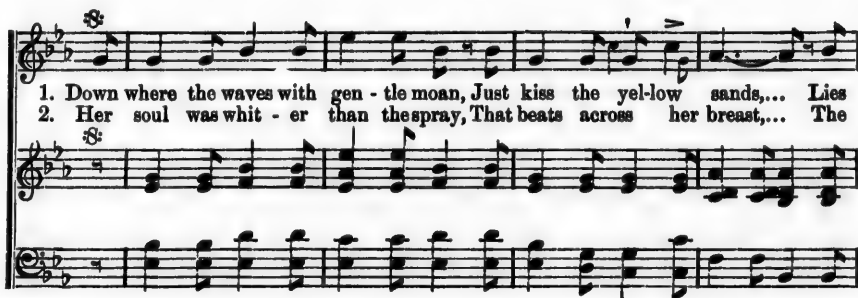
MARSHALL.

Not what we wish, but what we need, That grant us, we would ev - er pray.

SLEEPING.

H. ASHLAND KEAN.

HARRISON MILLARD.

Larghetto con espressione.

force her to a - wake! Can force her to a - wake! Who would not o - pen
far off, heav'nly lands, In far off, heav'nly lands! And left me but this

colla voce.

1st ending.

clo - sed lids, For ev - en love's sweetsake — While sleep - ing there, while
lit - tle grave Up - on the gold - en

D.S.

sleep - ing there!

D.S.

poco rall.

2d ending. Tranquillo.

sands, Where sleeps she yet! where sleeps she yet!

pp

mf *p* *pp*

THERE'S ALWAYS SUNLIGHT SOMEWHERE!

GEORGE COOPER.

ADAM GEIBEL.

Andante con espress.

mf *dim.* *p*

1. Far a-way a youth was
2. By the porch a moth-er
3. Worn and wea-ry sat a

sail - ing From the dar - ling of his heart; Fair the maid that stood be-ide him, 'Twas the
lin-gered, As she bade her boy good-bye; All the world was bright before him; In her
husband, In a home that once was bright; But the tide of fortune turning, Made the

hour when they must part. Fast her si - lent tears were falling, But he kissed them all a -
heart a wea-ry sigh. With a pleading look she held him, And she pressed his lips once
fu - ture dark as night. Then his lit - tle wife be-side him Placed his ba - by on his

way; And he whis - pered to her fond-ly, - These the words that he did say:.....
more; While he smooth'd her sil - ver tress-es, These the words he murmured o'er:.....
knee, And she smiled a - way his sadness, While so fond - ly whispered she:.....

dim. *poco rit.*

CHORUS.

“Oh, don't give in to sor-row! There's joy in store to-morrow! Al-

p

This system contains the first line of the chorus. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are “Oh, don't give in to sor-row! There's joy in store to-morrow! Al-”. A piano (*p*) dynamic marking is placed below the piano part.

though the present may be sad and drear;..... Cheer up! the skies will brighten, And

mf

This system contains the second line of the chorus. The vocal melody continues with a melisma “.....”. The piano accompaniment features a more active, ascending line. A mezzo-forte (*mf*) dynamic marking is placed above the vocal line. The lyrics are “though the present may be sad and drear;..... Cheer up! the skies will brighten, And”.

all our troubles lighten; There's always sunlight somewhere, never fear!”

ad lib.

mf *colla voce.* *p* *cres.*

This system contains the third line of the chorus. The vocal melody concludes with a melisma “never fear!”. The piano accompaniment has a more active, ascending line. Dynamics include mezzo-forte (*mf*), *colla voce.*, piano (*p*), and crescendo (*cres.*). An *ad lib.* marking is placed above the vocal line. The lyrics are “all our troubles lighten; There's always sunlight somewhere, never fear!”.

mf *f*

This system contains the final line of the chorus. The piano accompaniment features a more active, ascending line. Dynamics include mezzo-forte (*mf*) and forte (*f*).

YES SIR!

HADINQE

WARFIELD

mf

When the ship went o'er the wa - ters Ah! but then my heart was

p

rall.

sad; I was one of man-y daughters, And I lov'd a sai - lor

a tempo.

lad. Said my mother to me af - ter, If the squire his suit should

piu mosso.

press, Dry your eyes and call up laugh - ter, And be sure to an - swer

Yes! Dry your eyes and call up laugh-ter, And be sure to an-swer

Yes!\" Came the squire so shy and sur - ly, Came one

morn - ing to the strand, And the birds sang blithe and ear - ly Sang o'er

sea, and sang o'er land Said the Squire in awkward fashion, \"Would it

vex you, now confess, If I should declare my pas - sion?" And I

rall. *a tempo. cres.*

laugh'd and answer'd, Yes; If I should declare my pas - sion?" And I

rall. *a tempo.*

rall. *a tempo.*

rit.

laugh'd and answered, Yes. Quoth the Squire in an - ger

rit. *a tempo.*

Tru - ly! So you mock me then, you do? And I spoke my answer

du - ly, Say - ing on - ly Yes sir, too. Would you dis - o - bey your

mother? Yes I said, nor laugh'd the less Tell me do you love an -

oth - er? Yes sir, yes sir, yes sir, yes! Tell me do you love an -

oth - er? Yes sir, yes sir, yes sir, Yes! And the birds sang leaf - y

a tempo.

hidden, Sang o'er field and morning sea, And I laugh'd the answer

crea cen do.

bid-den, And was true, sweet-heart to thee!

rallen tan do.

ff

HE'S THE LILY OF THE VALLEY.

He's the lil-y of the val-ley, Oh! my Lord; He's the lil-y of the

val-ley, Oh! my Lord.

1. King Je - sus in the char-iot rides,
2. What kind of shoes are those you wear,
3. These shoes I wear are gos - pel shoes,

D. C.

Oh! my Lord; With four white horses, side by side, Oh! my Lord.
Oh! my Lord; That you can ride up-on the air, Oh! my Lord.
Oh! my Lord; And you can wear them if you choose, Oh! my Lord.

'TIS THE LAST ROSE OF SUMMER.

SOPRANO.

FLUTOW.

1. 'Tis the last rose of summer, Left bloom-ing a - lone; All her

ALTO.

2. I'll not leave thee, thou lone one! To pine on the stem; Since the

TENOR.

3. So soon may I fol-low, When friendships de-cay, And from

BASS.

lovely com-panions Are fa-ded and gone: No flow'r of her kindred, No

lovely are sleeping, Go, sleep thou with them: Thus kindly I scatter Thy

love's shining cir-cle The gems drop a-way! When true hearts lie withered, And

dim. riten. *p* tempo. *p* dim.

rosebud is nigh, To reflect back her blushes, Or give sigh for sigh.

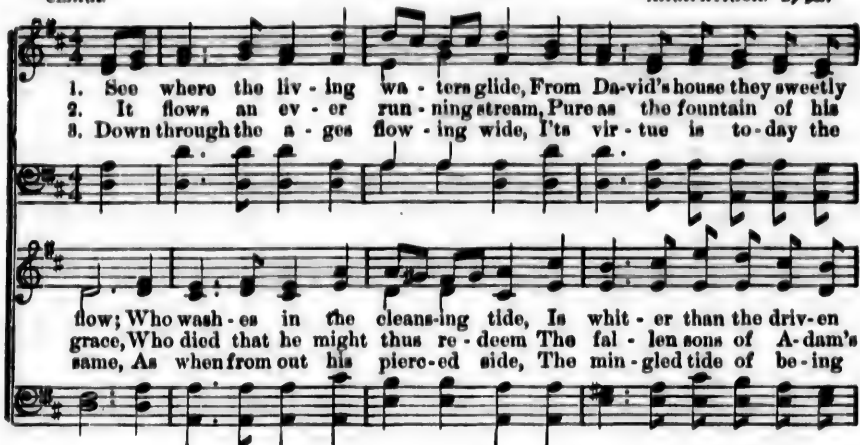
leaves o'er the bed, Where thy mates of the garden Lie scentless and dead.

fond ones are flown, Oh! who would in-hab-it This bleak world a-lone.

THE ROYAL FOUNTAIN.

CLARK.

KIRKPATRICK. By par.



1. See where the liv - ing wa - ters glide, From Da-vid's house they sweetly
 2. It flows an ev - er run - ning stream, Pure as the fountain of his
 3. Down through the a - ges flow - ing wide, Its vir - tue is to-day the

flow; Who wash - es in the cleans - ing tide, Is whit - er than the driv - en
 grace, Who died that he might thus re - deem The fal - len sons of A - dam's
 same, As when from out his pierc - ed side, The min - gled tide of be - ing

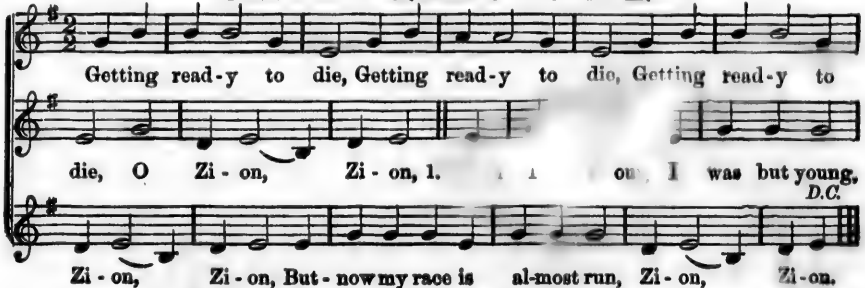


snow. Then come to the Roy - al foun - tain, Ev - er in its stream a -
 race. Then come to the Roy - al foun - tain, Ev - er in its stream a -
 came. Then come to the Roy - al foun - tain, Ev - er in its stream a -



bide; Come to the Roy - al foun - tain, Opened in the Saviour's side.

GETTING READY TO DIE.



Get - ting read - y to die, Get - ting read - y to die, Get - ting read - y to
 die, O Zi - on, Zi - on, 1. I was but young,
 Zi - on, Zi - on, But - now my race is al - most run, Zi - on, Zi - on.

2. Religion's like a blooming rose, Zion, Zion,
 And none but those that feel it knows, Zion, Zion.—Chorus
3. The Lord is waiting to receive, Zion, Zion,
 If sinners only would believe, Zion, Zion.—Chorus.
4. All those who walk in gospel shoes, Zion, Zion,
 This faith in Christ they'll never lose, Zion, Zion.—Chorus.

THE BRIDGE OF SIGHS.

68

HOOD

TENOR.

One more un-for-tunate Weary of breath, Rash-ly im-por-tunate, Gone to her

ALTO.

One more un-for-tunate Weary of breath, Rash-ly im-por-tunate, Gone to her

SOPRANO.

One more un-for-tunate Weary of breath, Rash-ly im-por-tunate, Gone to her

BASS.

death. Take her up ten-der-ly, Lift her with care; Fashion'd so slen-der-ly,

death. Take her up ten-der-ly, Lift her with care; Fashion'd so slen-der-ly,

death. Take her up ten-der-ly, Lift her with care; Fashion'd so slen-der-ly,

Young and so fair. Look at her garments, Clinging like cerements, Whilst the wave

Young and so fair. Look at her garments, Clinging like cerements, Whilst the wave

Young and so fair. Look at her garments, Clinging like cerements, Whilst the wave

constant-ly Drips from her clothing; Take her up in - stantly, Loving not loathing

constant-ly Drips from her clothing; Take her up in - stantly, Loving not loathing

constant-ly Drips from her clothing; Take her up in - stantly, Loving not loathing

Touch her not scornfully, Think of her mournful-ly, Gent-ly and hu-man-ly;

Touch her not scornfully, Think of her mournful-ly, Gent-ly and hu-man-ly;

Touch her not scornfully, Think of her mournful-ly, Gent-ly and hu-man-ly;

ad lib.
Not of the stains of her, All that re-mains of her, Now is pure wo-man-ly.

ad lib.
Not of the stains of her, All that re-mains of her, Now is pure wo-man-ly.

ad lib.
Not of the stains of her, All that re-mains of her, Now is pure wo-man-ly.

TREBLE SOLO.
a tempo.

Loop up her tresses, Escaped from the comb, Her fair auburn tresses, While

ad lib.

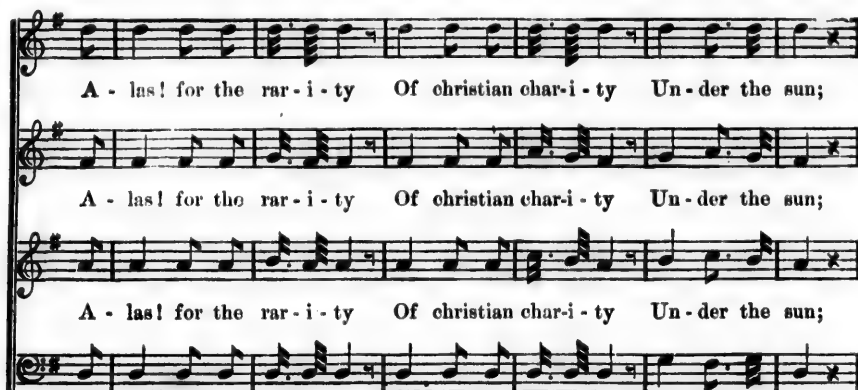
TENOR SOLO.

wonderment guesses Where was her home? Who was her fa-ther?

*ad lib.**a tempo.*

Who was her mother? Had she a sis-ter? Or had she a brother? Or

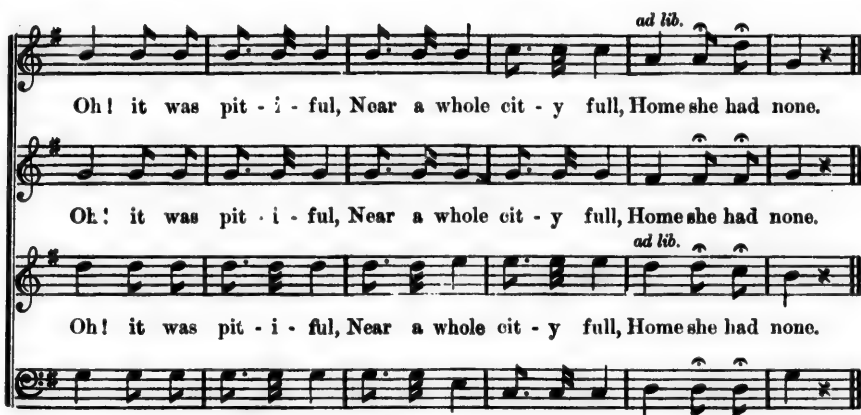
was there a dear-er one Still, and a near-er one yet than all other?



A - las! for the rar-i - ty Of christian char-i - ty Un - der the sun;

A - las! for the rar-i - ty Of christian char-i - ty Un - der the sun;

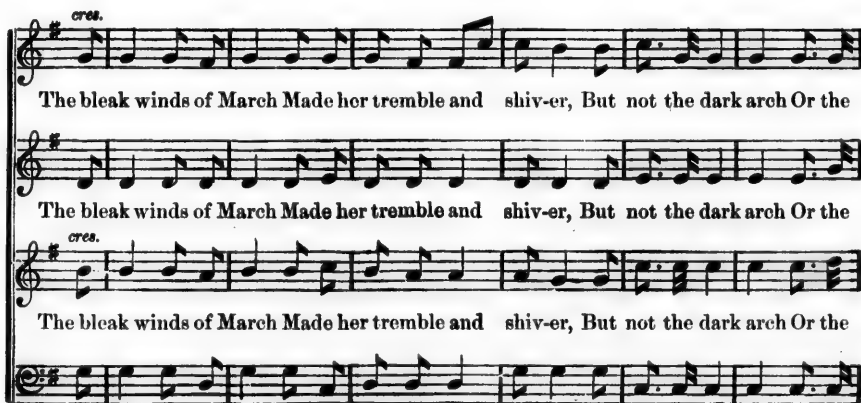
A - las! for the rar-i - ty Of christian char-i - ty Un - der the sun;



ad lib.
Oh! it was pit - i - ful, Near a whole cit - y full, Home she had none.

Oh! it was pit - i - ful, Near a whole cit - y full, Home she had none.

ad lib.
Oh! it was pit - i - ful, Near a whole cit - y full, Home she had none.



cres.
The bleak winds of March Made her tremble and shiv-er, But not the dark arch Or the

The bleak winds of March Made her tremble and shiv-er, But not the dark arch Or the

cres.
The bleak winds of March Made her tremble and shiv-er, But not the dark arch Or the

black flowing riv - er; *f* Mad from life's his - to - ry, Glad to death's mys - ter - y,

black flowing riv - er; Mad from life's his - to - ry, Glad to death's mys - ter - y,

black flowing riv - er; *f* Mad from life's his - to - ry, Glad to death's mys - ter - y.

cres.
Swift to be hurl'd *p* An - y - where, an - y - where out of the world.

Swift to be hurl'd An - y - where, an - y - where out of the world.

cres.
Swift to be hurl'd *p* An - y - where, an - y - where out of the world.

BASS SOLO.
f
In she plung'd boldly, No mat - ter how cold - ly The rough riv - er ran!

O - ver the brink of it, Pict - ure it, think of it, Dis - so - lute man.

This system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The middle staff is a piano accompaniment in treble clef, featuring chords. The bottom staff is a piano accompaniment in bass clef, featuring a simple bass line.

Lave in it, drink of it, Then if you can. Lave in it, drink of it,
Lave in it, drink of it, Then if you can. Lave in it, drink of it,
Lave in it, drink of it, Then if you can. Lave in it, drink of it,

This system consists of four staves. The top staff is a vocal line in treble clef. The middle two staves are piano accompaniment in treble clef, with the second staff containing chords. The bottom staff is a piano accompaniment in bass clef.

Then if you can. *p* Take her up ten - der - ly, Lift her with care,
Then if you can. Take her up ten - der - ly, Lift her with care,
Then if you can. *p* Take her up ten - der - ly, Lift her with care,

This system consists of four staves. The top staff is a vocal line in treble clef. The middle two staves are piano accompaniment in treble clef, with the second staff containing chords. The bottom staff is a piano accompaniment in bass clef.

Fashion'd so slen - der - ly, Young and so fair. Own - ing her weakness, Her
 Fashion'd so slen - der - ly, Young and so fair, Own - ing her weakness, Her
 Fashion'd so slen - der - ly, Young and so fair, Own - ing her weakness, Her

ad lib.
 e - vil be - haviour; And leav - ing with meekness, Hersins to her Sa - viour.
 e - vil be - haviour; And leav - ing with meekness, Hersins to her Sa - viour.
ad lib.
 e - vil be - haviour; And leav - ing with meekness, Hersins to her Sa - viour.

FLAGG.

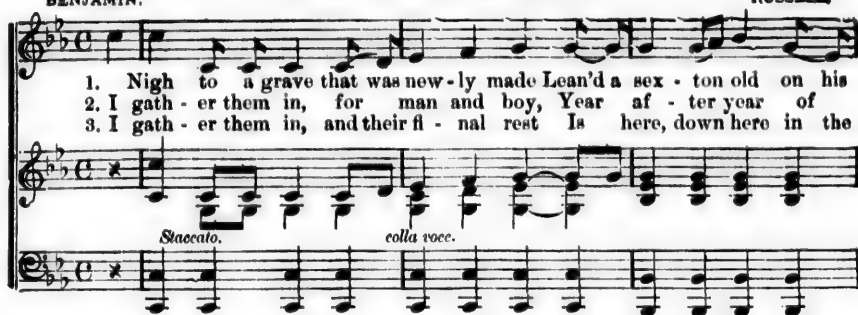
VON WEBER. By per.

Andantino.
 1. Praise the Lord, when blushing morning Wakes the blos - soms fresh with dew,
 2. Praise the Lord, when ear - ly breezes Come so fra - grant from the flow'rs,
 3. Praise the Lord, and may his blessing Guide us in the way of truth,
 Praise him when re - vived cre a - tion Beams with beau - ties fair and new.
 Praise, thou wil - low, by the b. ookside, Praise, ye birds, a - mong the bow'rs.
 Keep our feet from paths of er - ror, Make us ho - ly in our youth.

THE OLD SEXTON.

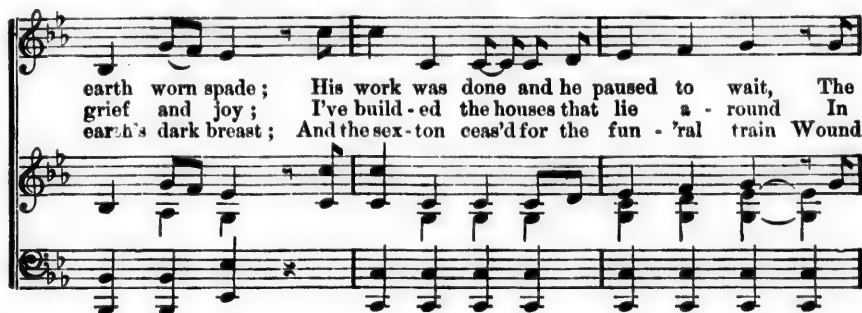
BENJAMIN.

RUSSELL.

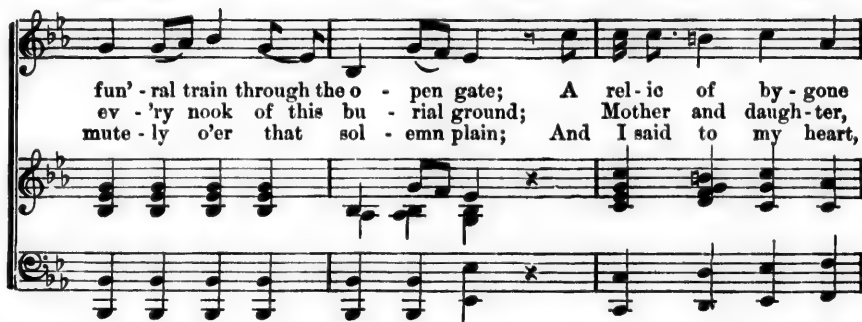


1. Nigh to a grave that was new-ly made Lean'd a sex-ton old on his
 2. I gath-er them in, for man and boy, Year af-ter year of
 3. I gath-er them in, and their fl-nal rest Is here, down here in the

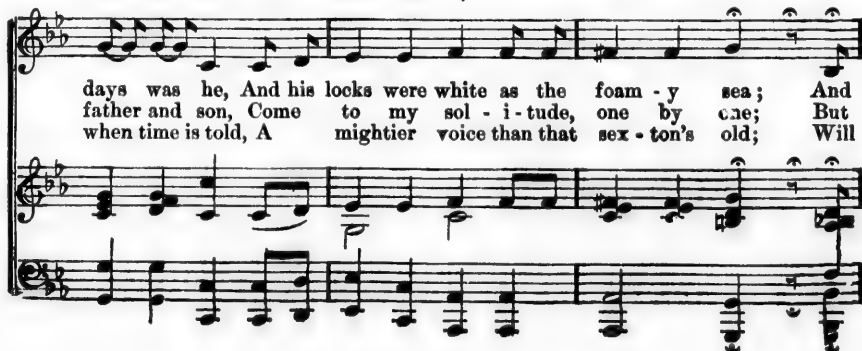
Staccato. *colla voce.*



earth worn spade; His work was done and he paused to wait, The
 grief and joy; I've build-ed the houses that lie a-round In
 earth's dark breast; And the sex-ton ceas'd for the fun-'ral train Wound



fun-'ral train through the o-pen gate; A rel-ic of by-gone
 ev-'ry nook of this bu-rial ground; Mother and daugh-ter,
 mute-ly o'er that sol-enn plain; And I said to my heart,



days was he, And his locks were white as the foam-y sea; And
 father and son, Come to my sol-i-tude, one by cne; But
 when time is told, A mightier voice than that sex-ton's old; Will

these words came from the lips so thin: I gather them in,
 come they stran - gers or come they kin, I gather them in, I
 sound o'er the last trump's dreadful din, I gather them in, I

gather them in, gather, gather,

gather, I gather them in. . . .

Solo. . . .

THE OWL.

CORNWALL.

THOMAS. By per.

1. In the hol - low tree, in the
2. And the owl hath a bride who is

old grey tow'r, The spec - tral owl doth dwell, Dull, ha-ted, despis'd in the
fond and bold, And loveth the woods deep gloom, And with eyes like the shine of the

sun - shine hour, But at dusk he's a-broad and well. Not a
moon - stone cold, She a - wait - eth her ghast - ly groom! Not a

bird of the for - est ere mates with him, All mock him outright by day, But at
feathers she moves, not a car - ol she sings, As she waits in her tree so still, But

night when the woods grow still and dim, The bold-est will shrink a-way. Oh!
when her heart hear-eth his flap-ping wings, She hoots out her wel-come shrill. Oh!

when the night falls and roosts the fowl, Then, then is the reign of the horn-ed owl!
when the moon shines, and dogs do howl, Then, then is the joy of the horn-ed owl!

Then, then, then, then is the reign of the horned owl! Then, then, then, then is the
Then, then, then, then is the joy of the horned owl! Then, then, then, then is the

reign of the horn-ed owl.
joy of the horn-ed owl.

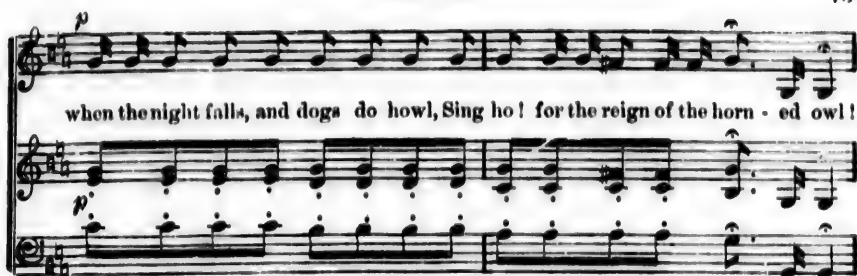
Mourn not for the owl, nor his gloomy plight, The owl hath his share of good; If a

prisoner he be in the broad day-light, He is lord of the dark green wood. Nor

lone-ly the bird, nor his gha-st-ly mate, They're each unto each a pride, Thrice

fon-der, perhaps since a strange dark fate Hath rent them from all be-side. So

p



when the night falls, and dogs do howl, Sing ho! for the reign of the horn-ed owl!

f marcato.



We know not al-ways who are kings by day, But the king of the night is the bold brown

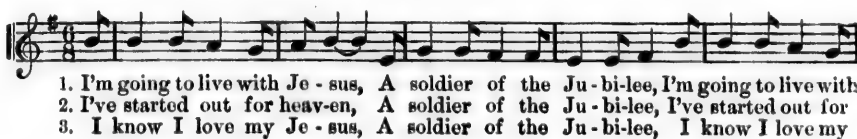
f marcato.



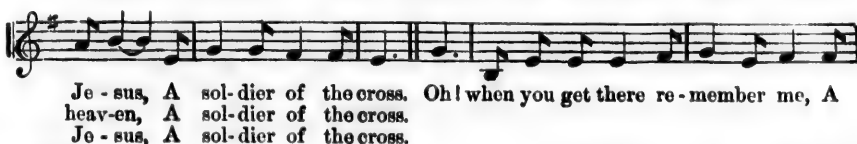
Owl! Yes, the king of the night is the bold brown owl!

f

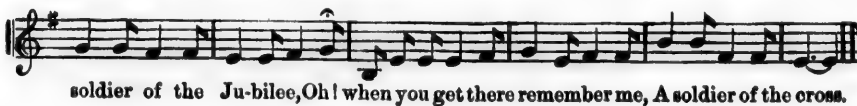
I'M GOING TO LIVE WITH JESUS.



1. I'm going to live with Je - sus, A sol-dier of the Ju-bi-lee, I'm going to live with
2. I've started out for heav-en, A sol-dier of the Ju-bi-lee, I've started out for
3. I know I love my Je - sus, A sol-dier of the Ju-bi-lee, I know I love my



Je - sus, A sol-dier of the cross. Oh! when you get there re-mem-ber me, A
heav-en, A sol-dier of the cross.
Je - sus, A sol-dier of the cross.



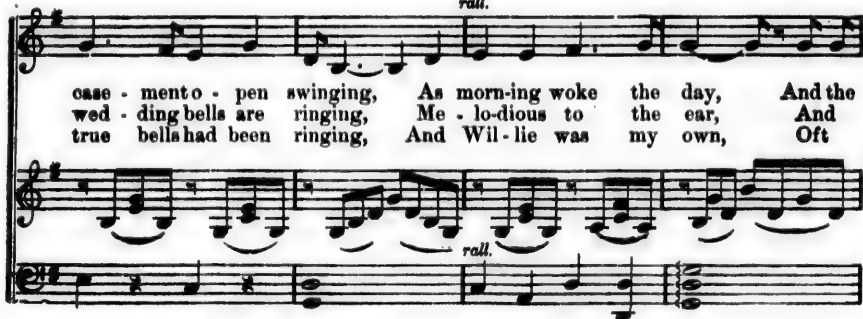
soldier of the Ju-bilee, Oh! when you get there remember me, A soldier of the cross.

I HEARD THE WEE BIRD SINGING.

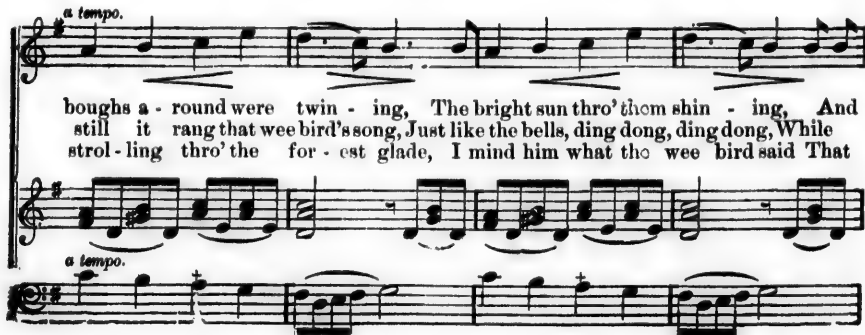
LINLEY.



1. I heard a wee bird singing, In my cham-ber as I lay, The
 2. He heard the wee bird singing, For its notes were wond'rous clear, As if
 3. We heard the wee bird singing, Aft-er man-y years had flown, The

*rall.*

case - mento - pen swinging, As morn-ing woke the day, And the
 wed - ding bells are ringing, Me - lo-dious to the ear, And
 true bells had been ringing, And Wil-lie was my own, Oft

a tempo.

boughs a - round were twin - ing, The bright sun thro' them shin - ing, And
 still it rang that wee bird's song, Just like the bells, ding dong, ding dong, While
 strol - ling thro' the for - est glade, I mind him what the wee bird said That

rall.




I had long been pin - ing, For my Wil - le, far a - way; When I
heart beat time so quick and strong I felt that he was near; Ah! he
morn when he no longer strayed, but flew to me a - lone; Oh! we

rall.

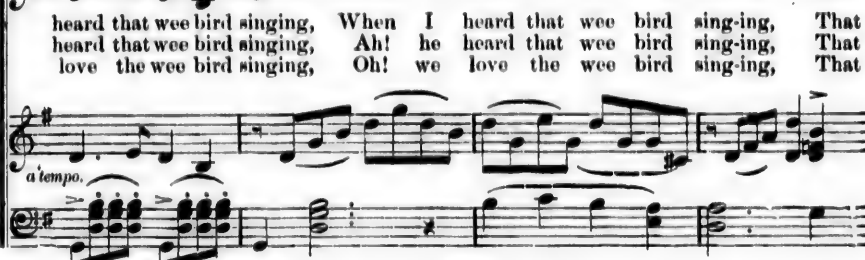


a tempo.




heard that wee bird singing, When I heard that wee bird sing-ing, That
heard that wee bird singing, Ah! he heard that wee bird sing-ing, That
love the wee bird singing, Oh! we love the wee bird sing-ing, That

a tempo.



piu lento. *a tempo.*



wee bird, that wee bird, When I heard that wee bird singing.
wee bird, that wee bird, Ah! he heard that wee bird singing.
wee bird, that wee bird, Oh! we love the wee bird singing.

piu lento. *a tempo.* *rall.*

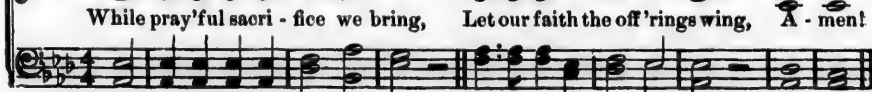


RESPONSE.

M.



While pray'ful sacri - fice we bring, Let our faith the off' rings wing, A - ment!



MRS. LOFTY AND I.

HUTCHINSON. By ps.

Moderato.

1. Mrs. Lof - ty keeps a car - riage, So do
2. Her fine hus - band has white fin - gers, Mine has

I; She has dap - ple grays to draw it, None have I; She's no prouder with her
not; He could give his bride a pal - ace, Mine a cot; Her's comes home beneath the

coachman, Than am I With my blue-eyed laughing ba - by, Trundling by; I
starlight, Ne'er caress she: Mine comes in the pur - ple twilight, - Kisses me, And

hide his face, lest she should see the cher - rub boy, And en - vy me.
prays that he who turns life's sands, Will hold his lov'd ones in his hands.

3. Mrs. Lof-ty has her jew-els, So have I; She wears hers up-on her
4. She has those that love her sta-tion, None have I; But I've one true heart be-

bo-som, In-side I; She will leave her's at death's por-tals, By and
side me, Glad am I; I'd not change it for a king-dom, No, no:

by; I shall bear the treasure with me, When I die; For
I; God will weigh it in his bal-ance, By and by; And

I have love, and she has gold; She counts her wealth, mine can't betold.
then the dif-f'rence 'twill de-fine, 'Twixt Mrs. Lof-ty's wealth and mine.

ROBIN RED-BREAST.

HUBBARD. By per.

1. Good-bye, good-bye to sum-mer, For
 2. Bright yellow, red and or - ange, The
 3. The fire-side for the crick-et, The

summer's near - ly done. The gar - den smiling faint - ly, Cool breezes in the
 leaves come down in hosts, The trees are In - dian Prin - ces, But soon they'll turn to
 wheat-stack, for the mouse, When trembling night-winds whistle And moan all round the

sun; The thrushes now are si - - lent, Our swallows flown away, But
 ghosts, The leathery pears and ap - ples Hang russet on the bough. It's
 house; The fros - ty ways like i - ron, The branches plum'd with snow, A -

Rob - in's here in coat of brown, And scar - let breast-knot gay.
 Au - tumn, Au - tumn, Au - tumn late, 'Twill soon be win - ter now.
 las! in win - ter dead and dark Where can poor rob - in go?

ROBIN RED-BREAST.

81

doles.

Rob-in, Rob-in Red-breast, O Rob-in dear, The
Rob-in, Rob-in Red-breast, O Rob-in dear, And
Rob-in, Rob-in Red-breast, O Rob-in dear, A

p stac.

Rob-in sings so sweet-ly In the fall-ing of the year.
what will this poor Robin do? For pinch-ing days are near.
crumb of bread for Rob-in, His lit-tle heart to cheer.

Robin, Robin Red-breast, O Robin dear, The
Robin, Robin Red-breast, O Robin dear, And
Robin, Robin Red-breast, O Robin dear, A

pp *cres.*

rall.

Rob-in sings so sweet-ly In the fall-ing of the year.
what will this poor Rob-in do? For pinch-ing days are near.
crumb of bread for Rob-in, His lit-tle heart to cheer.

rall.

T S 4

THE MINIATURE.

MORRIS.

Andante.

KNIGHT.

William was holding in his

hand The like - ness of his wife, Fresh, as if touch'd by fai - ry

wand, With beauty, grace and life, He almost thought it spoke: He

gaz'd up - on the treasure still, Absorb'd, delighted and a -

maz'd, To view the ar - tist's skill.

p

"This picture is yourself, dear Jane, 'Tis drawn to na - ture true. I've

p

kiss'd it o'er and o'er a - gain, It is so much like you." "And

has it kiss'd you back, my dear?" "Why no, my love," said he, "Then

f

William it is ver-y clear, 'Tis not at all like me!

GOOD OLD CHARIOT.

Chorus. pp

Swing low, sweet chari-ot, Swing low, sweet chari-ot, Swing low, sweet char-i-ot,

1st time. *rit. 2nd time.* **FINE.**

Don't you leave me behind, Oh, Don't you leave me behind.

f

1. Good old char-i-ot, swing so low, Good old char-i-ot, swing so low,
2. Good old char-i-ot, take us all home, Good old char-i-ot, take us all home,

D.C.

Good old char-i-ot, swing so low, Don't you leave me behind. Oh,
Good old char-i-ot, take us all home, Don't you leave me behind. Oh,

The Double Loss.

(Leichter Verlust.)

ERIK MEYER-HELMUND, Op. 5, No. 1.

p Allegretto scherzando.

voice. 

A - las! A - las! I've lost my heart To a lit - tle maid's blue
Ich hab' mein Herz ver - lo - ren an ein blon - des Mäg - de -

Piano. 




eyes; My heart is young, and she so fair, How could it be oth - er -
lein, mein Herz ist jung, sie ist so lieb, wie konnt' es auch an - ders



mf With humor.

wise? Ah! yes, and I lost my cap to - day,
sein. Ich hab' meinen Hut ver - lo - ren,





mf

Ped. * Ped. * Ped. *

THE DOUBLE LOSS.

Born a - way by sportive breeze In - to the ve - ry gar - den Where she paced 'neath the
fort *trug ihn mir der Wind, er weht' ihn in den Gar - ten zu meinem hol - den*

Ped. *with comic fervor.*

trees.
Kind. Oh! give me back, my dar - ling,
"Gieb mir zu - ruck, mei Lieb - chen,

Ped. * *Ped.* * *Ped.* *

Give me back my cap! My heart is thine al - rea - dy, Lost!
gieb mir zu - ruck den Hut, mein Herz kannst du be - hal - ten, es

Ped.

ad lib.

lost thro' my mis - hap!
ist dir gar zu gut."

ad lib. *a tempo.*

THE SWORD OF BUNKER HILL.

WALLACE.
Allegretto.


COVERT, By per.

1. He lay up - on his dy - ing bed, His eye was growing
2. "Twas on that dread, im - mor - tal day, I dar'd the Briton's

dim, When with a fee - ble voice he call'd His weeping son to
band, A captain rais'd this blade on me, I tore it from his

him: "Weep not, my boy!" the vet'ran said, "I bow to Heav'n's high
hand; And while the glo - rious battle raged, It light - ened freedom's

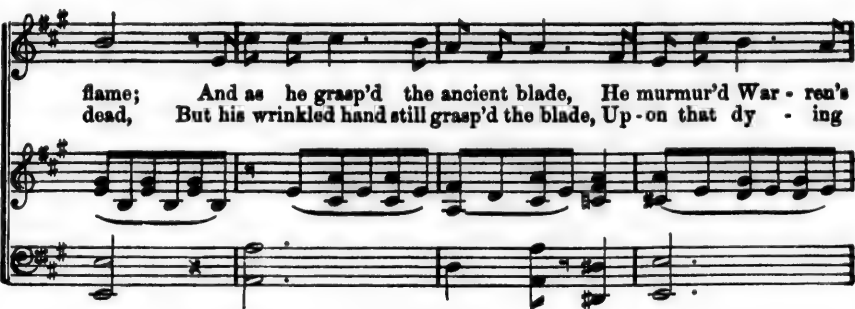
will, But quickly from yon antlers bring, The sword of Bunker
will, For boy, the God of freedom, bless'd The sword of Bunker




Hill, But quickly from yon antlers bring, The sword of Bunker Hill.
Hill, For boy the God of freedom blest, The sword o' Bunker Hill.



2. The sword was brought, the soldier's eye Lit with a sud-den
4. "O, keep the sword!" his accent broke, A smile, and he was



flame; And as he grasp'd the ancient blade, He murmur'd War - ren's
dead, But his wrinkled hand still grasp'd the blade, Up - on that dy - ing



name, Then said: "My boy, I leave you gold, But what is rich-er
bed. The son remains, the sword remains, Its glo - ry growing



still, I leave you, mark me mark me now, The sword of Bunker
still, And twenty mill - ions bless the sire, And sword of Bunker



Hill; I leave you, mark me, mark me now, The sword of Bunker Hill.
Hill; And twenty mill - ions, bless the sire, And sword of Bunker Hill.

ITALIAN.

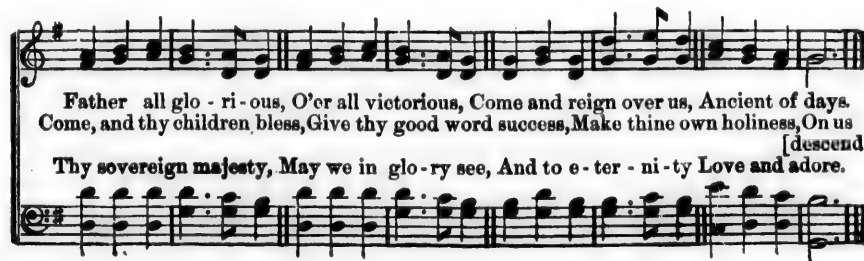
Allegretto.

GIARDINI. By pos.



1. Come, thou Al-might - y King, Help us thy name to sing; Help us to praise!
2. Come, thou all - gra - cious Lord! By heaven and earth adored; Our pray'r attend!
3. Nev - er from us depart, Rule thou in ev - ry heart; Hence, evermore!

Unison.



Father all glo - ri - ous, O'er all victorious, Come and reign over us, Ancient of days.
Come, and thy children bless, Give thy good word success, Make thine own holiness, On us
Thy sovereign majesty, May we in glo - ry see, And to e - ter - ni - ty Love and adore. [descend]

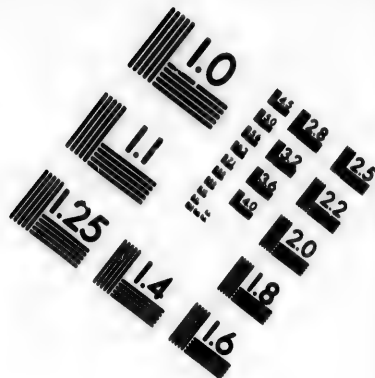
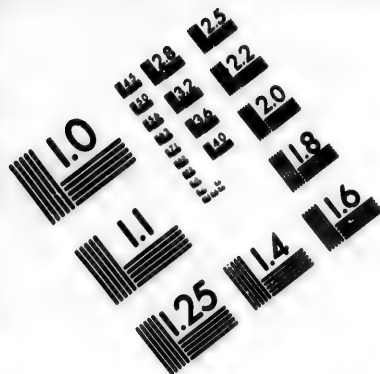
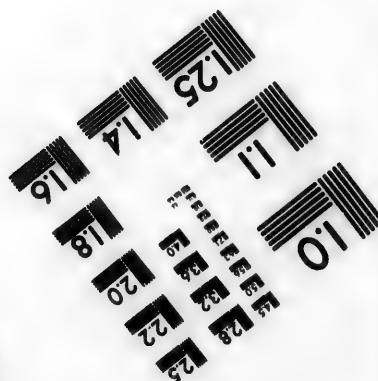
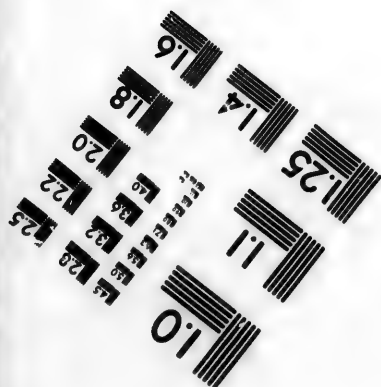
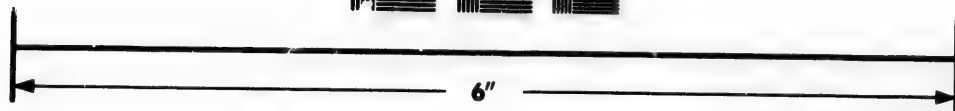
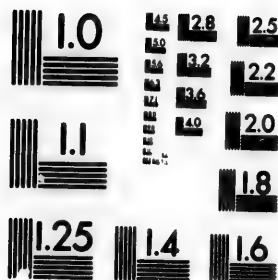


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10 01

THE FRIAR OF THE OLDEN TIME.

O'KEEFE.

RUSSELL.

Allegro Spiritoso.

1. I am a fri-ar of
2. Af-ter sup-per of heav-

or - ders grey, And down in the vallies I take my way, I pull not black-berry,
en, I dream, But that is fat pullets and clouted cream, Myself by de-nial I

haw or hip, Good store of ven'son does fill my scrip. My long bead roll, as I
mor-ti-fy, With a dainty bit of a war-den pie. I'm cloth-ed in sackcloth

mer-ri-ly chant, Where-ever I walk, no money I want, Where-ever I walk, no
for my sin, With old sack-wine I'm lined within, With old sack-wine I'm

money I want.
lined with-in.

And why I'm so plump the
A chirping cup is my

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note 'money', followed by a quarter note 'I', a half note 'want.', and a quarter rest. The piano accompaniment (bass clef) starts with a half note 'money', followed by a quarter note 'I', a half note 'want.', and a quarter rest. The lyrics are aligned with the notes.

ad lib.

rea-son I'll tell, Who leads a good life is sure to live well; What
mat-in song, And the vesper bell is my bowl ding dong. What

ad lib.

This system contains the third and fourth staves of music. The vocal line continues with 'rea-son I'll tell,' and 'Who leads a good life is sure to live well;'. The piano accompaniment provides a steady harmonic support. The lyrics are aligned with the notes.

bar-on or squire, or knight of the shire Lives half so well as a ho-ly friar.

This system contains the fifth and sixth staves of music. The vocal line continues with 'bar-on or squire, or knight of the shire Lives half so well as a ho-ly friar.'. The piano accompaniment continues with a steady harmonic support. The lyrics are aligned with the notes.

half so well, half so well, half so well, as a ho-ly

This system contains the seventh and eighth staves of music. The vocal line continues with 'half so well, half so well, half so well, as a ho-ly'. The piano accompaniment continues with a steady harmonic support. The lyrics are aligned with the notes.

First system of musical notation. The vocal line (treble clef) begins with the lyrics "friar, As a". The piano accompaniment consists of two staves (treble and bass clefs) with a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation. The vocal line (treble clef) begins with the lyrics "ho". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

Third system of musical notation. The vocal line (treble clef) begins with the lyrics "ly friar, As a ho". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

Fourth system of musical notation. The vocal line (treble clef) begins with the lyrics "ly. friar, As a ho - - ly friar." The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line.

WHAT WILL YOU DO, LOVE?

33

GENT.

LOVE.

"What will you do, love, when I am go - ing, With white sail flowing, The seas be-

yond? What will you do, love, when waves divide us, And friend may chide us for being

LADY.

fond? "Tho' waves divide us and friends be chiding, In faith a - bid-ing I'll still be

true, And I'll pray for thee on the stormy o - cean, In deep devo - tion, That's what I'll do."

GENT.

What would you do, love, if dis-tant tid - ings Thy fond con-fid - ings Should un-de-

rall.

mine; And I a - biding'neath sultry skies, Should think other eyes Were as bright as

rall.

LADY. Appassionata. Express.

thine!" Oh, name it not! tho' guilt and shame Were on thy name I'd still be

true. But that heart of thine should another share it, I could not bear it, What would I do?

GENT.

What would you do, love, when home returning, With hopes high burning With wealth for

you, If my bark which bounded o'er foreign foam, Should be lost near home, Ah! what would you

LADY. *con anima.**con tenerezza.*

do? So thou wert spared, I'd bless the morrow, In want and sorrow, That left me

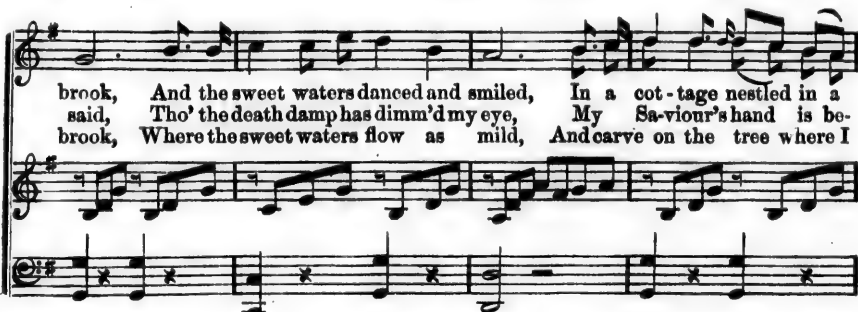
you! And I'd welcome thee from the wasting billow, This heart thy pillow, That's what I'd do!

THE BASKET-MAKER'S CHILD.

THOMPSON.



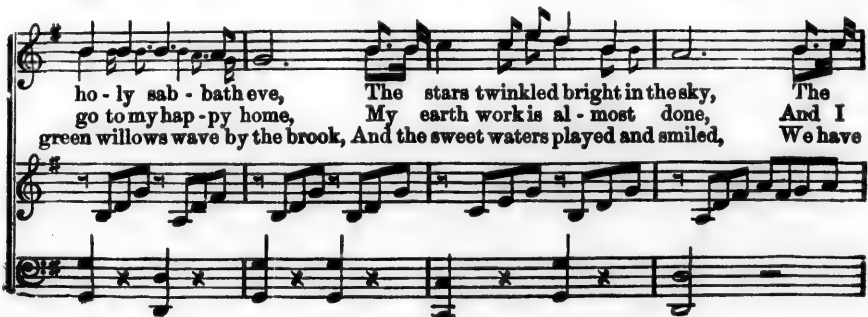
1. Where the green willows sway'd by the
 2. Oh, weep not for me she
 3. Let me rest be-side the



brook, And the sweet waters danced and smiled, In a cot-tage nestled in a
 said, Tho' the death damp has dimm'd my eye, My Sa-viour's hand is be-
 brook, Where the sweet waters flow as mild, And carve on the tree where I



qui-et nook, Dwelt the bas-ket-mak-er's child. 'Twas the
 neath my head, I do not fear to die. I
 used to play, The bas-ket-mak-er's child. Where the



ho-ly sab-bath eve, The stars twinkled bright in the sky, The
 go to my hap-py home, My earth work is al-most done, And I
 green willows wave by the brook, And the sweet waters played and smiled, We have

hills re-ech-oed the night bird's song, When they told me she must die.
 hear my bless-ed Saviour's words, "Let lit-tle chil-dren come."
 laid her to rest and carv'd on the oak The bas-ket mak-er's child.

Chorus.

The green willows wav'd by the brook, The stars glitter'd bright in the sky, The
 The green willows wav'd by the brook, The stars glitter'd bright in the sky, The

very soft.

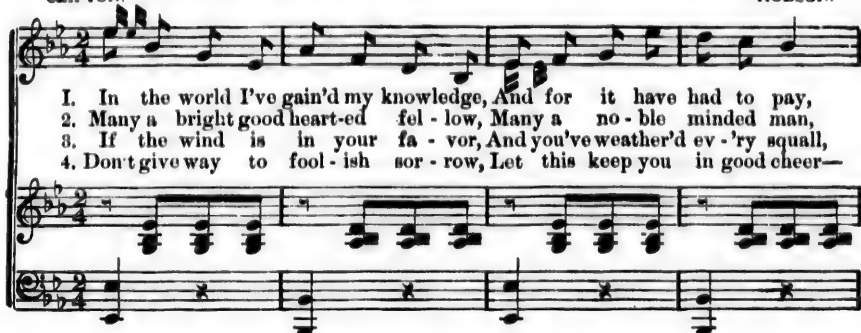
wind's low moan the dry leaves On that stilly night by that mur- When they told me she must
 [shook, [m'ring brook, [die.
 wind's low moan the dry leaves On that stilly night by that mur- When they told me she must
 [shook, [m'ring brook, [die.

T S-7

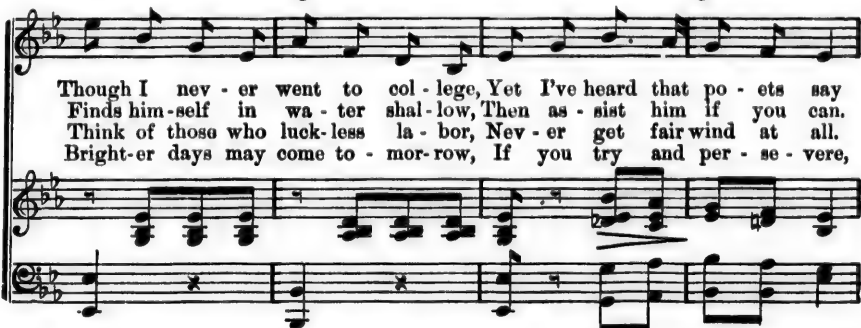
PULLING HARD AGAINST THE STREAM.

CLIFTON.

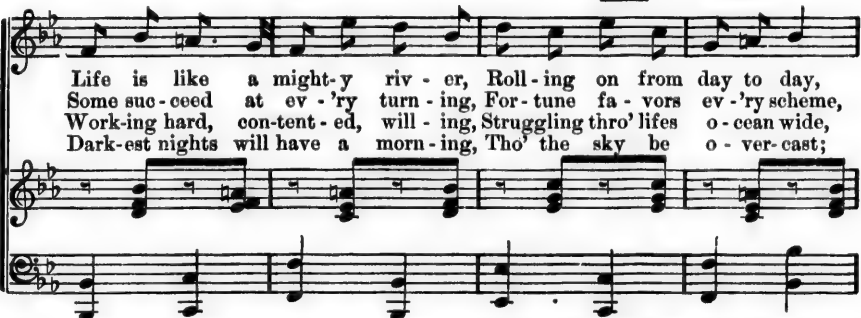
HOBSON.



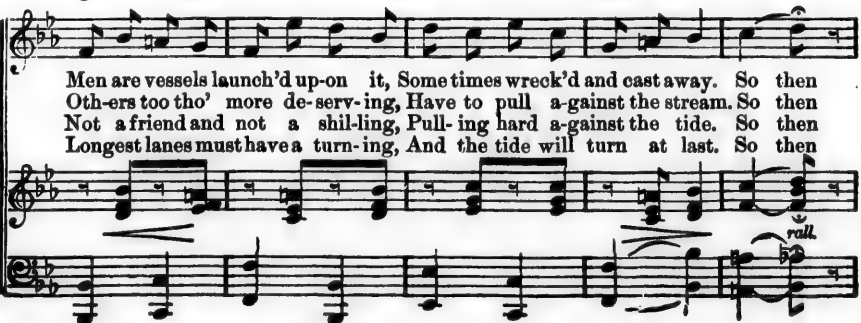
1. In the world I've gain'd my knowledge, And for it have had to pay,
 2. Many a bright good heart-ed fel - low, Many a no - ble minded man,
 3. If the wind is in your fa - vor, And you've weather'd ev - 'ry squall,
 4. Don't give way to fool - ish sor - row, Let this keep you in good cheer—



Though I nev - er went to col - lege, Yet I've heard that po - ets say
 Finds him - self in wa - ter shal - low, Then as - sist him if you can.
 Think of those who luck - less la - bor, Nev - er get fair wind at all.
 Bright - er days may come to - mor - row, If you try and per - se - vere,



Life is like a might - y riv - er, Roll - ing on from day to day,
 Some suc - ceed at ev - 'ry turn - ing, For - tune fa - vors ev - 'ry scheme,
 Work - ing hard, con - tent - ed, will - ing, Strug - gling thro' lifes o - cean wide,
 Dark - est nights will have a morn - ing, Tho' the sky be o - ver - cast;



Men are vessels launch'd up - on it, Sometimes wreck'd and cast away. So then
 Oth - ers too tho' more de - serv - ing, Have to pull a - gainst the stream. So then
 Not a friend and not a shil - ling, Pull - ing hard a - gainst the tide. So then
 Longest lanes must have a turn - ing, And the tide will turn at last. So then

Do your best for one an - oth - er, Mak - ing life a pleas - ant dream,

Help a worn and wea - ry broth - er, Pull - ing hard a - gainst the stream.

PETITION.

FROM ROSSINI. By per.

Andante.

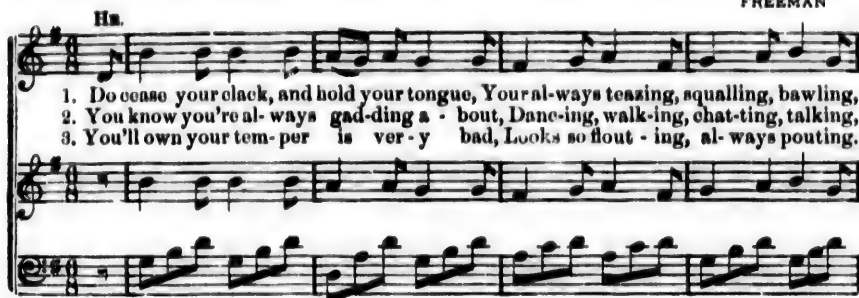
1. My God, my prayer at - tend; O, bow thine ear to me,
 2. O, guard my soul a - round: Which loves and trusts thy grace;
 3. Thy mer - cy I en - treat; Let mer - cy hear my crie,

With - out a hope, without a friend, With - out a help but thee.
 Nor let the powers of hell con - found The hopes on thee I place.
 While hum - bly wait - ing at thy seat, My dai - ly pray'rs a - rise.

MATRIMONIAL SWEETS.

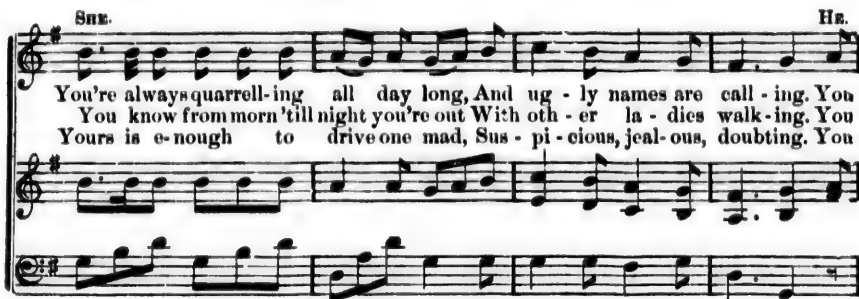
FREEMAN

He.



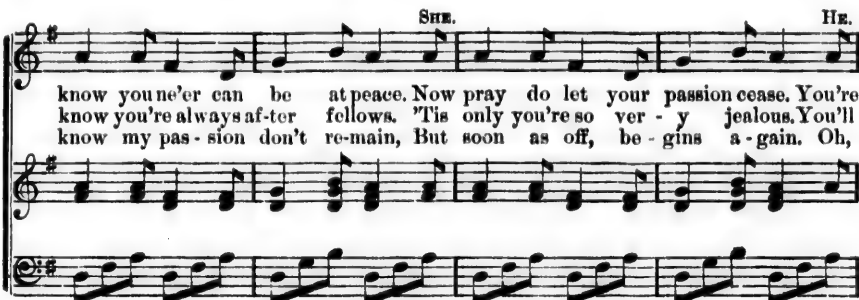
1. Do cease your clack, and hold your tongue, Your al-ways teasing, squalling, bawling,
 2. You know you're al-ways gad-ding a - bout, Dane-ing, walk-ing, chat-ting, talking,
 3. You'll own your tem-per is ver-y bad, Looks so flout-ing, al-ways pouting.

She.



You're always quarrell-ing all day long, And ug - ly names are call-ing. You
 You know from morn'till night you're out With oth - er la - dies walk-ing. You
 Yours is e-nough to drive one mad, Sus - pi - cious, jeal - ous, doubting. You

She.



know you ne'er can be at peace. Now pray do let your passion cease. You're
 know you're always af-ter fellows. 'Tis only you're so ver - y jealous. You'll
 know my pas - sion don't re-main, But soon as off, be - gins a - gain. Oh,

She.



nev - er qui-et. I de - ny it. Mad - am you'll my rage increase.
 own you do it. You shall rue it. We're a happy pair so peo - ple say.
 how vex - ing! How per - plexing! You'll put me in a rage a - gain.

He.

She.
Oh, dear! oh, dear! 'tis the plague of my life That ev - er I be - came your wife, Oh,
He.
Oh, dear! oh, dear! 'tis the plague of my life That ev - er you be - came my wife, Oh,

dear! oh, dear! 'tis the plague of my life That ever I became your wife.

dear! oh, dear! 'tis the plague of my life That ever you became my wife.

He. Madam, we had better part, Than by living constant din in.
 She. Oh, I'll agree, with all my heart; Let's be the task beginning.
 He. I hereby bid a last adieu!
 She. And I now take a final view!
 He. North!
 She. South!
 He. East!
 She. West!
 He. Take which corner you like best.
 Both. { Oh, dear! oh, dear! I now for life Am rid of my tormenting wife.
 { Oh, dear! oh, dear! I now for life Forsake the office of a wife.

Well then, madam, as you are determined to go, good bye! Good bye, sir! You'll recollect, madam, 'tis all your own fault. I beg your pardon, sir, 'tis all your own fault. I say 'tis yours, sir. Zounds, madam, I say 'tis yours. You know I never was in a passion.

He. My dearest love dont leave me so; Without measure you're my pleasure.
 She. You know my love I could not go, For you're my darling treasure.
 He. Then for the future let's agree
 She. And live in sweetest harmony.
 He. Nor let to-morrow
 She. Bring forth sorrow
 He. To crush our sweet felicity.
 Both. { Oh, dear! oh, dear! 'tis the joy of my life That ever I became your wife.
 { Oh, dear! oh, dear! 'tis the joy of my life That ever you became my wife.

ROBIN RUFF.

RUSSELL.

If I had but a thousand a year, Gaffer Green, If I had but a thousand a year, . . . What a man would I be, and what sights would I see, If I had but a thousand a year, Gaffer Green, If I had but a thousand a year. . . .

2. The best wish you could have, take my word,

[Robin Ruff, Would scarce find you in bread or in beer;

But be honest and true, and say what would [you do

If you had but a thousand a year, Robin

If you had but a thousand a year? [Ruff?

3. I'd do, I scarcely know what, Gaffer Green,

I'd go, faith I hardly know where,

I'd scatter the chink and leave others to

[think,

If I had but a thousand a year, Gaffer Green?

If I had but a thousand a year?

4. But when you are aged and grey, Robin Ruff,

And the day of your death it draws near,

What with your pains would you do with

[your gains,

If you then had a thousand a year, Robin Ruff?

If you then had a thousand a year?

5. I scarcely can tell what you mean, Gaffer

[Green,

For your questions are always so queer;

But as other folks die, I suppose so must I,—

What, and give up your thousand a year,

[Robin Ruff?

And give up your thousand a year?

6. There's a place that is better than this,

[Robin Ruff,

And I hope in my heart you'll go there,

Where the poor man's as great though he

[hath no estate,


Aye, as if he'd a thousand a year, Robin

Aye, as if he'd a thousand a year? [Ruff?



A SUMMER SHOWER.

103



MARZIALS.




1. "Oh 'tis noth-ing but a show'r, but a quar-ter of an hour, Don't you
 2. Now that lit-tle sum-mer show'r, must have last-ed quite an hour, As I've
 3. Now that lit-tle sum-mer show'r, must have ceas'd for quite an hour, As I've


think you'd better shel-ter by the chestnut tree, For the wind is blowing sweet, and you've
 heard a show-er can do in the North Countree, And she'd got a pret-ty shoe, she
 heard a show-er can do in the North Countree, But if you're in the shade, with a


dai-sies for your feet, And should you care to dance I can pipe," said he, She was
 lik'd to shew it too, But she could not dance for ev-er, tho' light was she, So she
 ver-y pret-ty maid, It cannot matter much what the weather may be; And he




2nd and 3rd verse.




go-ing to the town in a fresh print gown, And a dain-ty col-or flies the
 sat her down to rest, and the rose from her breast She gave it him so pret-ti-ly, and
 must have said his say, for in his her fingers lay, As he took a thread of meadow grass and



Play five first measures for introduction.



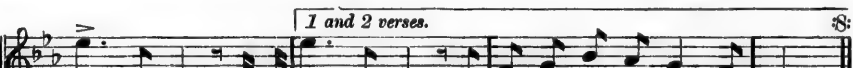
dain-ti - er it be, And the piper's eyes are blue, and he looks her thro' and thro' And the
oh! so fair was she, That the piper blush'd and sigh'd, and he stutter'd when he tried To say
measur'd for the ring, And she look'd him thro' and thro' while he vow'd he'd lov'd her true
[Since the

cres.
parson's piping bullfinch cannot pipe as sweet and true, And there's not a bird in June knows
something about roses, and I don't know what beside, For she toss'd her dainty head, and
day he shar'd her book at church and heard her sweetly sing, And not any one that June, sang




such a mer-ry tune, As "Mer-ry mer-ry, mer-ry, in the North Countree, With a
start-ed up and said, "Mer-ry, mer-ry, mer-ry, in the North Countree, But it's
such a mer-ry tun, As "Mer-ry, mer-ry, mer-ry, in the North Countree, With a-

1 and 2 verses.
hey, my lad, and a play, my lad, And mer-ri - ly I'll dance to thee!"
nay, my lad, and its play, my lad, And mer-ri - ly I'll dance to thee!"
way, my lad, and a-



A SUMMER SHOWER.

Last verse.

stay my lad, And I'll live and I'll die for thee, for thee, I'll live and I'll die for thee."

colla voce.

SAFE WITHIN THE VAIL.

EVANS. By par.

1. "Land a - head!" Its fruits are wav-ing O'er the hills of fade-less green;
2. Onward, bark! the cape I'm rounding, See the bless - ed wave their hands;
3. There, let go the an-chor, rid-ing On this calm and silv-'ry bay;
4. Now we're safe from all temp-ta-tion, All the storms of life are past;

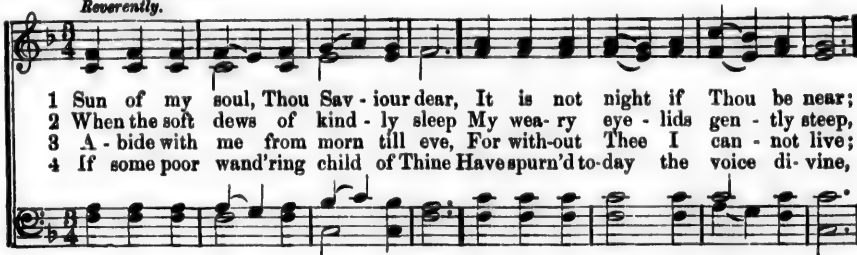
And the liv - ing wa-ters lav-ing Shores where heav'nly forms are seen.
Hear the harps of God re-sounding From the bright im-mor-tal bands.
Sea-ward fast the tide is glid-ing, Shores in sun - light stretch a - way.
Praise the Rock of our Sal-va-tion, We are safe at home at last!

Rocks and storms I'll fear no more, When on that e - ter - nal shore.

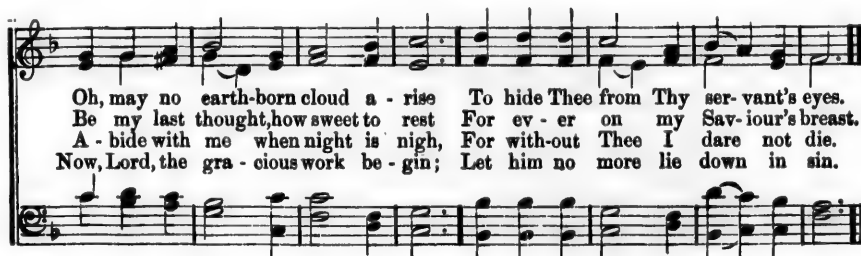
Drop the an - chor! furl the sail! I am safe with-in the vail!

SUN OF MY SOUL.

W. H. MONK.



1 Sun of my soul, Thou Sav - iour dear, It is not night if Thou be near;
2 When the soft dews of kind - ly sleep My wea - ry eye - lids gen - tly steep,
3 A - bide with me from morn till eve, For with-out Thee I can - not live;
4 If some poor wand'ring child of Thine Havespurn'd to-day the voice di - vine,

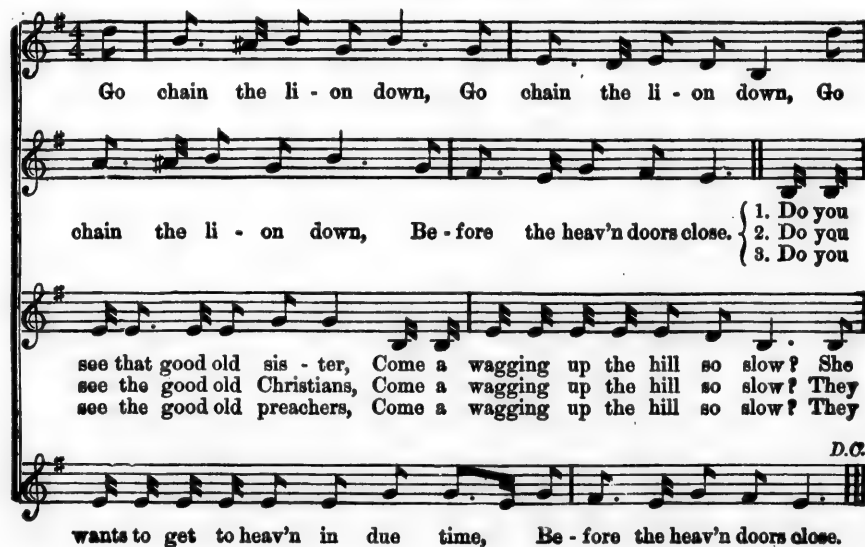


Oh, may no earth-born cloud a - rise To hide Thee from Thy ser - vant's eyes.
Be my last thought, how sweet to rest For ev - er on my Sav - iour's breast.
A - bide with me when night is nigh, For with-out Thee I dare not die.
Now, Lord, the gra - cious work be - gin; Let him no more lie down in sin.

5 Watch by the sick; enrich the poor
With blessings from Thy boundless store;
Be every mourner's sleep to-night,
Like infant slumbers, pure and light.

6 Come near and bless us when we wake,
Ere through the world our way we take,
Till in the ocean of Thy love
We lose ourselves in heaven above.

GO CHAIN THE LION DOWN.



Go chain the li - on down, Go chain the li - on down, Go
chain the li - on down, Be - fore the heav'n doors close. { 1. Do you
2. Do you
3. Do you
see that good old sis - ter, Come a wagging up the hill so slow? She
see the good old Christians, Come a wagging up the hill so slow? They
see the good old preachers, Come a wagging up the hill so slow? They
wants to get to heav'n in due time, Be - fore the heav'n doors close.

D.C.

CALL UNTO ME.

107

MARSHALL. By per.

Andantino. *Tutti. f*

Call un-to me, call un-to me, and I will answer thee, Call un-to me,

Soli.

Call un-to me, call un-to me, and I will answer thee, call un-to me,

Tutti.

Soli. *Tutti. cres.*

call un-to me, and I will answer thee, and I will answer thee, and show thee great and

call un-to me, and I will answer thee, and I will answer thee, and show thee great and

Soli. *Tutti. cres.*

Soli.

might-y things which thou knowest not, which thou knowest not, call un-to

might-y things which thou knowest not, which thou knowest not, call un-to

Soli.

p *Tutti. f*

me, call un-to me, and I will answer thee, and I will answer thee.

me, call un-to me, and I will answer thee, and I will answer thee.

Tutti. f

BY THE BLUE SEA.

ENOCH.

SMAR.

p

I stood where the summer tide flow - ing Home-ward the bark gayly

pp

bore, . . . But I saw the same o - cean was throw - ing

To - kens of wreck on the shore, While a voice 'mid the tide's song of

glad - ness Sighed thro' its sweetness to me . . . And it

pp a tempo.

poco rit.

colla voce.

fill'd all my heart with a sad - ness, By the blue . . .

pp

sea, . . . By the blue . . . sea, . . . By the blue, . . .

cresc. *pp poco rit.*

pp colla voce.

. . . the blue sea. . . .

pp *Ped.* * *Ped.* * *Ped.* *

sfz

poco animato

poco rit. *dim.* I thought of brave sails home-ward

Ped. * *pp*

wing - ing, Tide waves of mem - 'ry bore . . . To the

The first system of the musical score for 'By the Blue Sea'. It consists of three staves: a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature, and two piano accompaniment staves in bass clef. The lyrics 'wing - ing, Tide waves of mem - 'ry bore . . . To the' are written below the vocal line. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand.

heart, While its wa - ters were fling - ing To - kens of wreck to the

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics 'heart, While its wa - ters were fling - ing To - kens of wreck to the' are written below the vocal line. A piano dynamic marking 'p' is visible in the piano accompaniment.

shore. And I felt, as o'er mem - 'ry near - er Hopes

The third system of the musical score. It continues the vocal and piano parts. The lyrics 'shore. And I felt, as o'er mem - 'ry near - er Hopes' are written below the vocal line.

freight with joy came to me, Still the wreck'd and the broken were

rit. *pp tempo primo.*

colla voce.

The fourth system of the musical score. It continues the vocal and piano parts. The lyrics 'freight with joy came to me, Still the wreck'd and the broken were' are written below the vocal line. Above the vocal line, the tempo markings '*rit.*' and '*pp tempo primo.*' are present. Below the piano accompaniment, the marking '*colla voce.*' is written.

dear - er, By the blue . . . sea, By the blue .
 sea, . . . By the blue, . . . the blue sea.
pp poco rit.
pp colla voce. *pp Ped.* *

RIDE ON, KING JESUS.

Ride on, King Je - sus, No man can a hin - der me,
 Ride on, King Je - sus, No man can a hin - der me.
 1. I was but young when I be - gun, No man can a hin - der me. But *D.C.*
 now my race is al - most done, No man can a hin - der me.

2. King Jesus rides on a milk-white horse,
 No man can a hinder me;
 The river of Jordan he did cross,
 No man can a hinder me.
 Ride on, &c.
3. If you want to find your way to God,
 No man can a hinder me;
 The gospel highway must be trod,
 No man can a hinder me.
 Ride on, &c.

"YOURS TRULY."

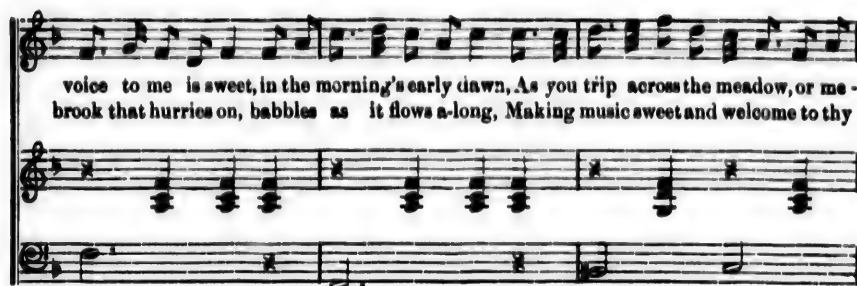
(BESSIE JANE.)

ALICE HAWTHORNE.

Moderato.

1. My bon - nie Bes - sie Jane, sweet las - sie in thy teens; Thy
 2. Each bird up - on the bough, from ear - ly morn till late, Seems

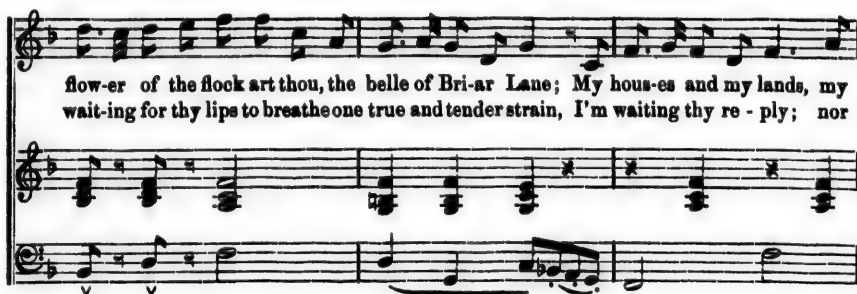
form is like a fai - ry's with the grace of a - ny queen's, Oh, thy
 ev - er gay and hap - py as it chat - ters to its mate, And the



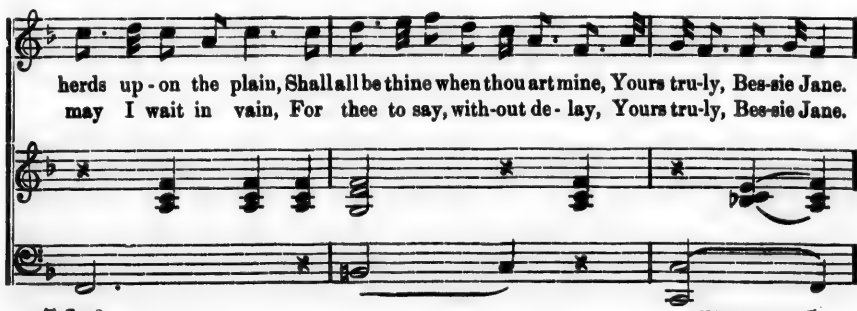
voice to me is sweet, in the morning's early dawn, As you trip across the meadow, or me-
brook that hurries on, babbles as it flows a-long, Making music sweet and welcome to thy



an - der o'er the lawn; My bon - nie Bes - sie Jane, My pret - ty Bes - sie Jane, The
ear - ly morn - ing song; My bon - nie Bes - sie Jane, My pret - ty Bes - sie Jane, I'm



flower of the flock art thou, the belle of Bri - ar Lane; My hous - es and my lands, my
wait - ing for thy lips to breathe one true and tender strain, I'm waiting thy re - ply; nor



herds up - on the plain, Shall all be thine when thou art mine, Yours tru - ly, Bes - sie Jane.
may I wait in vain, For thee to say, with - out de - lay, Yours tru - ly, Bes - sie Jane.

mf CHORUS. *mf* *cres.*

My Bes - sie Jane, My Bes - sie Jane, My bon-nie Bes - sie

p *cres.*

Sweet Bes - sie Jane, Sweet Bes - sie Jane, bon-nie Bes - sie

p *cres.*

Jane, The flow - er of the flock art thou My pret-ty Bes-sie Jane.

p *cres.*

Jane,..... The flow - er of the flock art thou My pret-ty Bes-sie Jane.

p *cres.*

TARRY WITH ME.

KIRKPATRICK. By per.

SHARPLESS
Gently.

1. Tar - ry with me, O, my Sa - viour, Thro' the noonday's burning heat,
2. When the dark - ness of mis - for - tune, Hides the heav - ens from my eye,

Smile, O, smile ap - prov - al on me, As I urge my wea - ry feet;
While the earth wears hues of sor - row, Let me feel that thou art nigh;

And as aye the shadows lengthen, While the night steals slow - ly on;
Then, oh, then, what - e'er be - falls me, Pray'rful - ly I strug - gle on;

Tar - ry with me, tar - ry with me, For I can - not walk a - lone.
Tar - ry with me, tar - ry with me, Leave, O, leave me not a - lone.

Chorus.

Tar - ry with me, tar - ry with me, Thro' the darkness and the light;

Ev - er near me, stay to cheer me, Then my hours shall all be bright.

HARK! 'TIS THE TRUMPET SOUNDING.

BELLINI.

Allegro maestoso.
SOPRANO.

Hark! 'tis the trum-pet sound - ing, call - ing to vic-to-ry or

ALTO.



Hark! 'tis the trum-pet sound - ing, call - ing to vic-to-ry or

TENOR.



Hark! 'tis the trum-pet sound - ing, call - ing to vic-to-ry or

BASS.



ACCOMP.



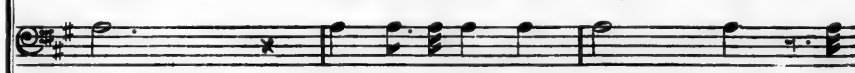
death; . . . Let not the foe dis - may . . us, We'll



death; . . . Let not the foe dis - may . . us, We'll



death; . . . Let not the foe dis - may . . us, We'll



fight . . . till the last breath. Cour-age our bo - soms

fight . . . till the last breath. Cour-age our bo - soms

fight . . . till the last breath. Cour-age our bo - soms

fir - ing, Our country's cause in - spir - ing;

fir - ing, Our country's cause in - spir - ing;

fir - ing, Our country's cause in - spir - ing;

Sing we in mar - tial cho - rus, Drive we the foe be-

Sing we in mar - tial cho - rus, Drive we the foe be-

fore us, yes! Hark! 'tis the trum - pet sound - ing, We

fore us, yes! Hark! 'tis the trum - pet sound - ing, We

f *pp* *f*

fight for li - ber - ty! Hark! still the trum - pet

fight for li - ber - ty! Hark! still the trum - pet

fight for li - ber - ty! Hark! still the trum - pet

f

sound - ing, We'll nev - er to the ty - rant bow; . . .

sound - ing, We'll nev - er to the ty - rant bow; . . .

sound - ing, We'll nev - er to the ty - rant bow; . . .

Hands to your swords, brave com - rades, Bright lau - rels wait your

Hands to your swords, brave com - rades, Bright lau - rels wait your

Hands to your swords, brave com - rades, Bright lau - rels wait your

The first system of the musical score consists of six staves. The first three staves are vocal parts with lyrics. The fourth staff is a bass line. The fifth and sixth staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

brow, Coun - try and com-rades greet . . you,

brow, Coun - try and com-rades greet . . you,

brow, Coun - try and com-rades greet . . you,

The second system of the musical score consists of six staves. The first three staves are vocal parts with lyrics. The fourth staff is a bass line. The fifth and sixth staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

Let not thy foes de - feat you, sing we our mar - tial

Let not thy foes de - feat you, sing we our mar - tial

Let not thy foes de - feat you, sing we our mar - tial

cho - rus, See, now they fly be - fore us, yes!

cho - rus, See, now they fly be - fore us, yes!

cho - rus, See, now they fly be - fore us, yes!

First system of the musical score. It consists of five staves. The top three staves are vocal parts with the lyrics: "Hark! still the trum-pet's sound - ing, But 'tis for vic - to-". The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piano part includes dynamic markings *pp* and *f*.

Hark! still the trum-pet's sound - ing, But 'tis for vic - to-

Hark! still the trum-pet's sound - ing, But 'tis for vic - to-

Hark! still the trum-pet's sound - ing, But 'tis for vic - to-

Second system of the musical score. It consists of five staves. The top three staves are vocal parts with the lyrics: "ry! But 'tis for vic - to-ry;". The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piano part includes a dynamic marking *f*.

ry! But 'tis for vic - to-ry;

ry! But 'tis for vic - to-ry;

ry! But 'tis for vic - to-ry;

First system of the musical score. It consists of six staves. The first three staves are vocal parts with lyrics: "List! 'tis the trum - pet sound-ing, But 'tis for vic - to-". The fourth staff is a piano accompaniment. The fifth and sixth staves are a grand staff (treble and bass clef) with piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

List! 'tis the trum - pet sound-ing, But 'tis for vic - to-

List! 'tis the trum - pet sound-ing, But 'tis for vic - to

List! 'tis the trum - pet sound-ing, But 'tis for vic - to-

Second system of the musical score. It consists of six staves. The first three staves are vocal parts with lyrics: "ry, yes, 'tis for vic - to-ry!". The fourth staff is a piano accompaniment. The fifth and sixth staves are a grand staff (treble and bass clef) with piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

ry, yes, 'tis for vic - to-ry!

ry, yes, 'tis for vic - to-ry!

ry, yes, 'tis for vic - to-ry!

REFUGE.

Andantino.

ARR. FROM ABT.

1. Je - sus, ref - uge of my soul, Let me to thy bos - om fly, While the
 2. Oth - er ref - uge have I none; Hangs my help - less soul on thee; Leave, ah,
 3. Thou, O Christ, art all I want; All in all in thee I find; Raise the

p

rag - ing billows roll, While the tempest still is high; Hide me, O, my Saviour, hide,
 leave me not alone; Still support and comfort me: All my trust on thee is stayed,
 fallen, cheer the faint, Heal the sick, and lead the blind: Just and ho - ly is thy name;

Ten.
 Till the storm of life is past; Safe in - to the ha - - ven guide;
 All my help from thee I bring; Cov - er my de - fence - - less head
 I am all unrighteousness; Vile and full of sin I am;

Ten.

O, re - ceive my soul at last, O, re - ceive my soul at last.
 With the shad - ow of thy wing, With the shad - ow of thy wing.
 Thou art full of truth and grace, Thou art full of truth and grace.

f

The first four lines may be sung as a Solo by a Soprano Voice if desirable.

SILVER BELLS OF MEMORY.

H. DALE

H. DALE

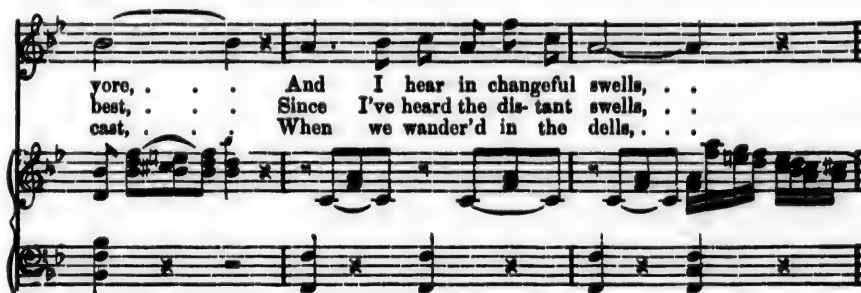
Andante con espressione.

1 In the hush of ev - en -
 2 Ma - - ny fac - es have grown
 3 Now I seem to live once

tide, . . Sit - ting by my cot - tage door, . .
 old, . . Ma - ny forms been laid to rest, . .
 more, . . All the dear de - light - ful past, . .



Fan - cy soft - ly seems to glide . . . Backwards to the days of
Un - der-neath the churchyard mould . . . Ones I loved the most and
E'er the shadows long be - fore . . . Sun-ny skies had o - ver -



yore, . . . And I hear in changeful swells, . . .
best, . . . Since I've heard the dis-tant swells, . . .
cast, . . . When we wander'd in the dells, . . .



Sweetest tones of mel - o - dy, 'Tis the sound of silver
floating on the winds to me, Low and sweet the silver
singer'd in the flow'ry lea, List' - ning to the silver



bells, . . . Sil - ver bells of mem - o - ry . . .

CHORUS.

Sil - ver bells, Sil - ver bells, Sil - ver bells of mem - o -

- ry. . . . Sil - ver bells, Sil - ver bells,

Sil - ver bells of mem - o - ry.

MY ANGELINE!

BALLAD.

HARRISON MILLARD.

*Moderato con espressivo.**rit.*

1. O could my heart its rap - ture tell,
 2. O wert thou here, lov'd An - ge-line!

On one dear word 'twould
 My heart to cheer, sweet

ev - er dwell, 'Twere heav'n in - deed to share the spell That love and
 An - ge-line! 'Twould be for me like mag - ic spell, The joy of

ad lib.

An - ge - line do weave so well! Thou art for me a fair - y queen, The
 which no inor - tal tongue could tell! Then come to me in beau - ty bright And

daintiest of them all, I ween, For thou art fair as e'er was seen, My
 cheer my heart with wild de - light, My dream of life has ev - er been To

heart will wor-ship An - ge - line, Dear An - ge - line! Tho' thou art far, lov'd
find a soul like An - ge - line, Lov'd An - ge - line! Then smile on me dear

cel canto. *a tempo.*

An - geline! Like yon - der star, sweet An - geline! Thy presence bright floats
An - geline! One smile would be, sweet An - geline! A ray of hope to

ad lib.
down to me, Where - ev - er I may be, dear An - ge - line!
cheer my soul, Ere I can reach the goal, dear An - ge - line!

cresc. molto.

rit. ad lib. 1 *ad lib. espressivo.* 2
My An - geline! My An - geline!

mf rit. colla voce. *mf rit. colla voce.* *p*

SEEK YE THE LORD.

Larghetto.

MARSHALL. By per.

Seek ye the Lord while he may be found, Call ye up - on him while

Seek ye the Lord while he may be found, Call ye up - on him while

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line.

he is near, Seek ye the Lord while he may be found.

he is near, while he may be found.

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line.

while he is near,

Call ye up - on him while he is near, Seek ye the Lord

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line.

while he may be found, Call ye up - on him while he is near,

while he may be found, while he is near,

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line.

Seek ye the Lord while he may be found, Call ye up - on him while

Seek ye the Lord while he may be found, Call ye up - on him while

he is near, while he is near, while he is near.

he is near, while he is near, while he is near.

pp *ppp rit.* *pp* *ppp rit.* *pp* *ppp rit.*

BREAST THE WAVE, CHRISTIAN.

KIRKPATRICK. By per.

1. Breast the wave, Chris-tian, when it is strong - est; Watch when the
 2. Stand the storm, Chris-tian, Je - sus is o'er thee, Fear not the
 3. Lift the eye, Chris-tian, just as it clos - eth; Raise up the

night shades lin - ger the long - est; On - ward and up - ward still
 temp - est, heav'n is be - fore thee; Go where thy du - ty calls;
 faint heart e'er it re - pos - eth; Thee, from the 'love of Christ,

be thine en-deav - or, There is a rest for thee, peace-ful for - ev - er.
 fear may as - sail thee, God is thy strength and shield, He will not fail thee.
 noth - ings shall sev - er, Mount when thy work is done—Peaceful, for - ev - er.

rit.

AND YE SHALL SEEK ME.

MARSHALL. By ps.

Allegro Moderato.

And ye shall seek me, and find me, shall search for me with

all your heart, Ye shall seek me, and find me, When ye shall

search for me with all your heart, with all your heart, *Soli.*
search for me with all your heart, with all your heart, Ye shall

seek me, and find me, ye shall seek me, and find me.

When ye shall search for me with all . . . your heart,
Tutti.
 When ye shall search for me with all . . . your heart,
Tutti.

Soli. with all your heart, *Tutti.* *f* Saith the Lord.
 When ye shall search for me with all your heart, *Tutti.* *p* *f* Saith the Lord.

FAREWELL, MY BROTHER.

Fare well, my bro-ther,* fare-well for-ev-er, Fare you well, my

bro-ther, now, For I am go-ing home. Oh, good bye, good bye, For

D.C.
 I am bound to leave you, Oh, good bye, good bye, for I am go-ing home.

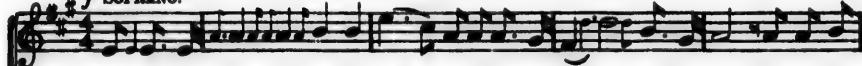
After Da Capo sing this:
 Shake hands, shake hands, for I am bound to leave you,
 Oh, shake hands, &c.

* Or sister.

MARSEILLES HYMN.

QUARTETTE.

f SOPRANO.



1. Ye sons of freedom wake to glory, Hark! hark! what myriads bid you rise, Your children,

f ALTO.

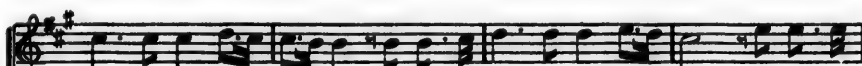


f TENOR.

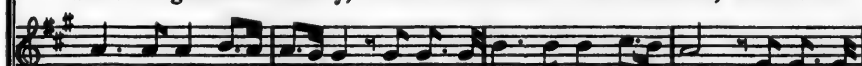


2. Oh, liberty! can man resign thee, Once having felt thy glorious flame? Can tyrants'

f BASS.



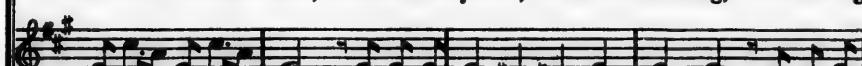
wives and grand-sires hoar-y, Behold their tears and hear their cries, Behold their



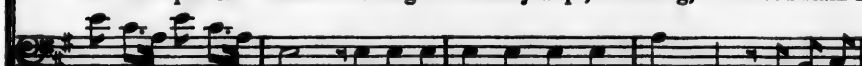
bolts and bars con - fine thee, And thus thy no - ble spir - it tame? And thus thy



tears and hear their cries, Shall lawless tyrants, mischief breeding, With hireling

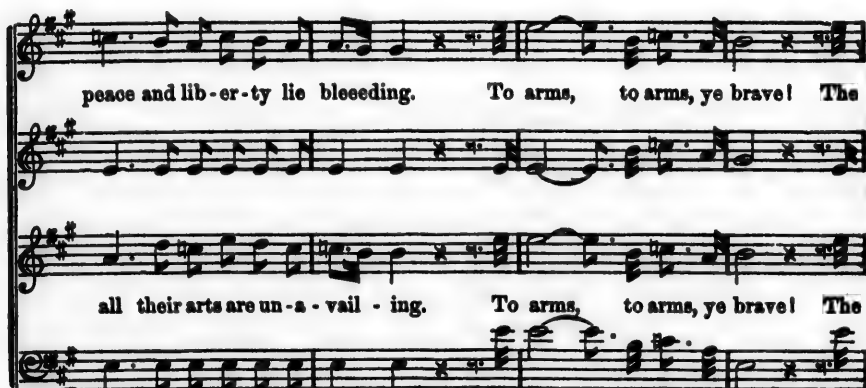


no - ble spir - it tame? Too long our country wept, bewailing, The blood-stain'd

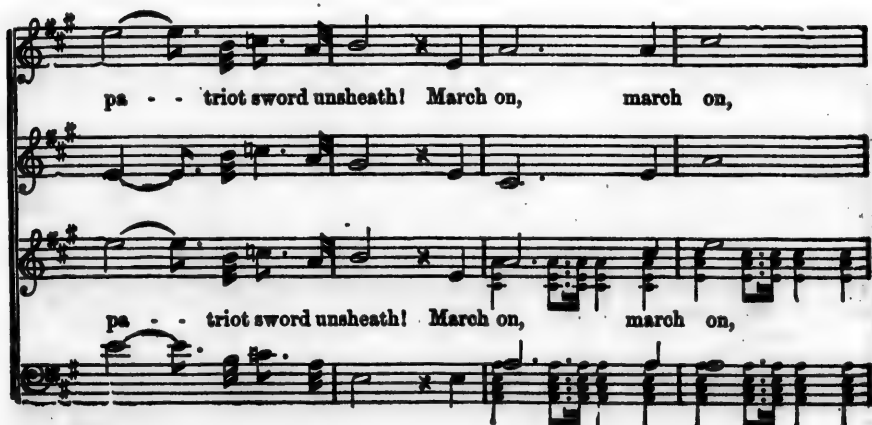




host, a ruf - fan band, Affright and des - o - late the land, While
sword our conquerors wield, But freedom is our sword and shield, And



peace and lib - er - ty lie bleeding. To arms, to arms, ye brave! The
all their arts are un - a - vail - ing. To arms, to arms, ye brave! The



pa - - triot sword unsheath! March on, march on,
pa - - triot sword unsheath! March on, march on,

all hearts resolved On lib - er - ty or death! March on, march

all hearts resolved On lib - er - ty or death! March on, march

This system contains the first two staves of the hymn. The top staff is a vocal line in G major (one sharp) and 3/4 time, with lyrics 'all hearts resolved On lib - er - ty or death! March on, march'. The bottom staff is a piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

on, all hearts resolved, On lib - - er - ty or

on, all hearts resolved, On lib - - er - ty or

This system contains the next two staves. The vocal line continues with 'on, all hearts resolved, On lib - - er - ty or'. The piano accompaniment continues with the same rhythmic pattern.

death!

death!

This system contains the final two staves. The vocal line ends with 'death!'. The piano accompaniment concludes with a final chord. A 'ff' (fortissimo) marking is present above the piano staff.

I LOVE TO TELL THE STORY.

137

HANKEY.

FISCHER. By gen.

1. I love to tell the sto - ry Of un - seen things a - bove, Of Je - sus and his
2. I love to tell the sto - ry! More wonderful it seems Than all the golden
3. I love to tell the sto - ry! 'Tis pleasant to re - peat What seems, each time I
4. I love to tell the sto - ry! For those who know it best Seem hun - ger - ing and

glo - ry, Of Je - sus and his love! I love to tell the sto - ry! Be -
 fan - cies Of all our gold - en dreams. I love to tell the sto - ry! It
 tell it, More won - der - ful - ly sweet. I love to tell the sto - ry! For
 thirst - ing To hear it like the rest. And when, in scenes of glo - ry, I

cause I know its true; It sat - is - fies my longings as nothing else would do.
 did so much for me! And that is just the rea - son I tell it now to thee.
 some have nev - er heard The mes - sage of sal - va - tion From God's own Holy Word.
 sing the new, new song, 'Twill be the old, old sto - ry That I have loved so long.

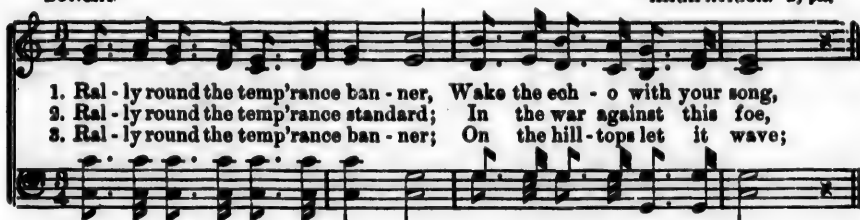
I love to tell the sto - ry, 'Twill be my theme in glo - ry,

To tell the old, old sto - ry, Of Je - sus and his love.

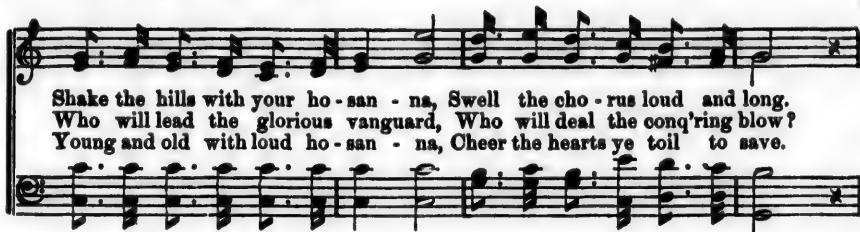
TEMPERANCE RALLYING SONG.

BUNGAY

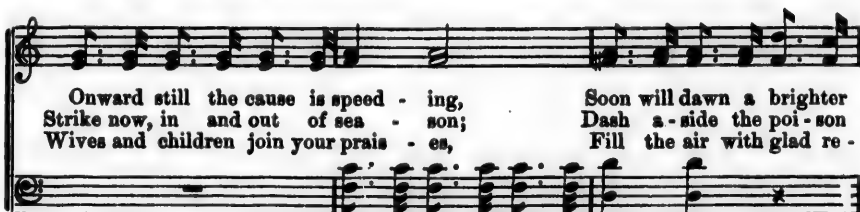
KIRKPATRICK. By ps.



1. Ral - ly round the temp'rance ban - ner, Wake the eoh - o with your song,
 2. Ral - ly round the temp'rance standard; In the war against this foe,
 3. Ral - ly round the temp'rance ban - ner; On the hill - tops let it wave;

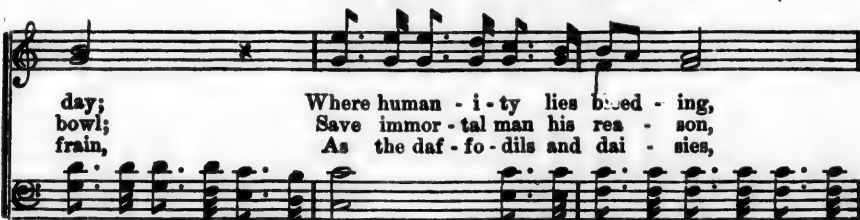


Shake the hills with your ho - san - na, Swell the cho - rus loud and long.
 Who will lead the glorious vanguard, Who will deal the conq'ring blow?
 Young and old with loud ho - san - na, Cheer the hearts ye toil to save.



Onward still the cause is speed - ing, Soon will dawn a brighter
 Strike now, in and out of sea - son; Dash a - side the poi - son
 Wives and children join your prais - es, Fill the air with glad re -

On - ward still the cause is speed - ing,
 Strike now, in and out of sea - son;
 Wives and chil - dren join your prais - es,



day;
 bowl;
 frain,
 Where human - i - ty lies bleed - ing,
 Save immor - tal man his rea - son,
 As the daf - fo - dils and dai - sies,

Soon will dawn a bright er day;
 Dash a - side the poi - son bowl;
 Fill the air with glad re - frain,

Where hu - man - i - ty lies bleed - ing,
 Save im - mor - tal man his rea - son,
 As the daf - fo - dils and dai - sies



Temp'rance soon shall win the sway. O ral - ly, ral - ly, ral - ly,
 Strike the fet - ters from his soul. O ral - ly, ral - ly, ral - ly,
 Breathe their perfume af - ter rain. O ral - ly, ral - ly, ral - ly,

ral - ly, ral - ly, ral - ly, Soon will dawn a brighter day;

Ral - ly, ral - ly, ral - ly, ral - ly, ral - ly, ral - ly, Temp'rance soon will gain the sway.

I AM LOOKING, LORD, TO THEE.

KIRKPATRICK. By per.

1. I am look - ing, Lord, to thee, I am wait - ing at thy feet, Faint and
 2. I am look - ing, Lord, to thee; Tired of self and hat - ing sin; Give me
 3. I am look - ing, Lord, to thee; Ev - ry prom - ise I be - lieve; Yes, I
 4. I am look - ing, Lord, to thee; Ev - ry i - dol I re - sign; Take them

wea - ry though I be, Thou canst make me all com - plete.
 per - fect lib - er - ty, Give me grace and peace with - in.
 know they're all for me, While I ask, I do re - ceive.
 all, and let me be, From this mo - ment, whol - ly thine.

CHORUS.

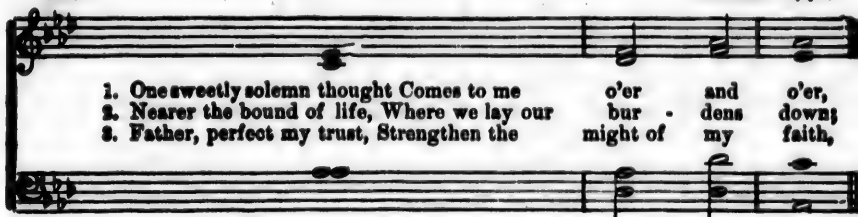
I am looking, Lord, to thee; I am com - ing, thine to

be; Wash and cleanse me in thy blood, Plunge me deep beneath the flood.

ONE SWEETLY SOLEMN THOUGHT.

GARY.

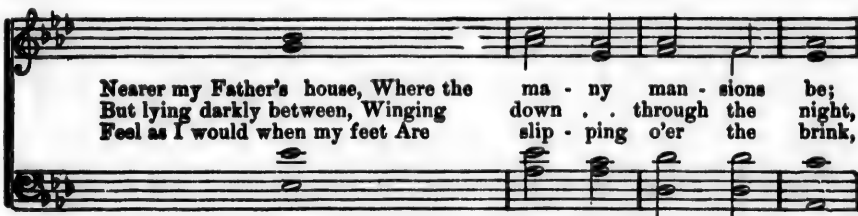
PALMER. By you



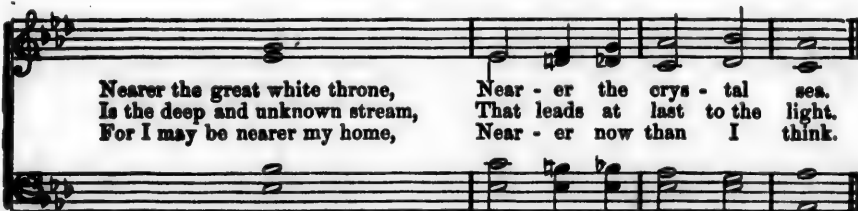
1. One sweetly solemn thought Comes to me o'er and o'er,
 2. Nearer the bound of life, Where we lay our bur - dens down;
 3. Father, perfect my trust, Strengthen the might of my faith,



I'm nearer my home to-day Than I ever have been be - fore;
 Nearer leaving the cross; Near - er gaining the crown;
 Let me feel as I would When I stand on the rock of the shore of death;




Nearer my Father's house, Where the ma - ny man - sions be;
 But lying darkly between, Winging down . . . through the night,
 Feel as I would when my feet Are slip - ping o'er the brink,



Nearer the great white throne, Near - er the crys - tal sea.
 Is the deep and unknown stream, That leads at last to the light.
 For I may be nearer my home, Near - er now than I think.

To be sung only after the 3d stanza. In these last four measures Soprano should be light and Alto strong.



Home, home, sweet, sweet home; There's no place like home, There's no place like home.

ON TO THE FIELD OF GLORY.

141

Allagro moderato.

DONIZETTI.

On, to the field of glo - ry! Bravely the bat-tle wa - ging,

There, where the fates are ra - ging, A-like the strife we'll dare!

A triumph, dear to Bar-die sto - ry,

A triumph, dear to Bar-die sto - ry,

p

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano part is in bass clef. The lyrics are 'A triumph, dear to Bar-die sto - ry,'.

With thee I'll die or with thee share!

With thee I'll die or with thee share!

f p *rall.*

This system contains the second two vocal staves and the piano accompaniment. The lyrics are 'With thee I'll die or with thee share!'. The piano part includes dynamic markings *f* and *p*, and a *rall.* (rallentando) instruction.

War, with his falchion go - ry, Fame, with her wreaths vic-to - rious,

War, with his falchion go - ry, Fame, with her wreaths vic-to - rious,

a tempo.

This system contains the third two vocal staves and the piano accompaniment. The lyrics are 'War, with his falchion go - ry, Fame, with her wreaths vic-to - rious,'. The piano part includes a *a tempo.* (allegretto) instruction.

Marshall the path be - fore us, Their mu - sic fills the air! Ah! a triumph

Marshall the path be - fore us, Their mu - sic fills the air! Ah! a triumph

This system contains three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment with chords and moving lines.

dear to Bardic sto - ry, With thee I'll die or with thee share Ah! a triumph

dear to Bardic sto - ry, With thee I'll die or with thee share Ah! a triumph

This system contains three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. A 'cres.' (crescendo) marking is visible in the piano part.

dear to Bar-dic sto - ry, With thee . . . I'll glad-ly die or

dear to Bar-dic sto - ry, With thee . . . I'll glad-ly die or

This system contains three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment.

share! No, No,

share! Nought the noble heart appall - ing, Free - dom

poco più f

This system contains the first three staves of music. The first staff is a vocal line with lyrics 'share!' and 'No, No,'. The second staff continues the vocal line with lyrics 'share! Nought the noble heart appall - ing, Free - dom'. The third staff is a piano accompaniment featuring a melody with a crescendo hairpin and the dynamic marking 'poco più f'.

Freedom leading, Hon-or call - ing,

lead - ing,

f

This system contains the next three staves. The first staff is a vocal line with lyrics 'Freedom leading, Hon-or call - ing,'. The second staff continues the vocal line with lyrics 'lead - ing,'. The third staff is a piano accompaniment with a melody marked with a forte 'f' dynamic.

p On, to the field of glo - ry! Bravely the bat-tle wa - ging

p On, to the field of glo - ry! Bravely the bat-tle wa - ging

p

This system contains the final three staves. The first staff is a vocal line with lyrics 'On, to the field of glo - ry! Bravely the bat-tle wa - ging', starting with a piano 'p' dynamic. The second staff continues the vocal line with the same lyrics and 'p' dynamic. The third staff is a piano accompaniment with a melody marked with a piano 'p' dynamic.

cres.

There where the Fates are ra - ging, A-like the strife we'll dare!

There where the Fates are ra - ging, A-like the strife we'll dare!

A triumph, dear to Bar-dic sto - ry,

A triumph, dear to Bar-dic sto - ry,

With thee I'll die or share! Ah! a triumph,

With thee I'll die or share! Ah! a triumph,

dear to Bardic sto - ry, With thee I'll die or with thee share Ah! a triumph,

dear to Bardic sto - ry, With thee I'll die or with thee share Ah! a triumph,

cres.

piu mosso.

dear to Bar-dic sto - ry, With thee I'll glad-ly die or

dear to Bar-dic sto - ry, With thee I'll glad-ly die or

piu mosso. f

share! Tri - umph or sto - ry With thee, with thee Ah! still with

share! Tri - umph or sto - ry With thee, with thee Ah! still with

thee, with thee I'll glad - ly share, with thee I'll die or with thee

thee, with thee I'll glad - ly share, with thee I'll die or with thee

This system consists of four staves. The first two are vocal staves with lyrics. The third and fourth are piano accompaniment staves. The key signature has one flat (B-flat), and the time signature is 4/4.

share, with thee I'll die or with thee share! Tri - umph or sto-

share, with thee I'll die or with thee share! Tri - umph or sto-

This system consists of four staves. The first two are vocal staves with lyrics. The third and fourth are piano accompaniment staves. The key signature has one flat (B-flat), and the time signature is 4/4.

ry, With thee I'll die or with thee share!

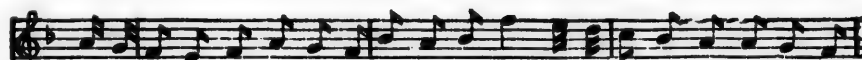
ry, With thee I'll die or with thee share!

This system consists of four staves. The first two are vocal staves with lyrics. The third and fourth are piano accompaniment staves. The key signature has one flat (B-flat), and the time signature is 4/4.

LITTLE WIFE NELLY.

"THE LIGHT OF MY HOME."

HARRY KENNEDY.



- 1 There's a lit - tle, white cottage, half hid by the trees, Where in summer the ros - es they
 2 On the floor there's a ba-by, that's just turning three, And the lit-tle voice whispers, "Come,



perfume the breeze ; And the song of the night-in - gale sing - ing its lay, Fills the
 Pa - pa, take me ;" Then a soft, silk - en arm round my neck is entwined, With a



woodland with mu-sic at close of the day. A lit-tle white face at the
kiss from my Nel-ly, so good and so kind. I care not for rich-es while

rit.

win-dow is seen, 'Tis my wife's hap-py smile—of my heart she's the queen; And I
she's by my side, And I oft bless the day that I made her my bride; For no

always shall love her, wherever I roam, Lit-tle Nelly, the light of my home!
matter what tri-als or sorrows may come, I shall always love Nel-ly, my own!

f *rit.*

CHORUS.

SOPRANO.

Her eyes are like dia-monds, her face is so fair, And a

ALTO.

Her eyes are like dia-monds, her face is so fair, And a

TENOR. *mf*

Her eyes are like dia-monds, her face is so fair, And a

BASS.

lit - tle pale rose decks her bon-nie brown hair; Oh, I al-ways shall love her, wher-

lit - tle pale rose decks her bon-nie brown hair; Oh, I al-ways shall love her, wher-

lit - tle pale rose decks her bon-nie brown hair; Oh, I al-ways shall love her, wher-

-ev - er I roam, Lit - tle Nel - ly, the light of my home. . .

-ev - er I roam, Lit - tle Nel - ly, the light of my home. . .

-ev - er I roam, Lit - tle Nel - ly, the light of my home. . .

HIGHLAND MARY.

BURNS.

Lento.

ANON.

1. Ye banks and braes, and streams around The castle o' Mont-gom-e-ry, Green
 2. How sweetly bloom'd the gay green birk How rich the hawthorn's blossom, As
 3. Wi' mony a vow and locked embrace Our parting was fu' ten-der; And
 4. O pale, pale now those ro-sy lips I aft hae kissed so fond-ly; And

pp

be your woods and fair your flow'rs, Your waters nev-er drum-lie! There
 un-der-neath their fragrant shade I clasp'd her to my bos-om! The
 pledging aft to meet a-gain, We tore ourselves a-sun-der! But
 closed for aye the sparkling glance That dwelt on me sae kind-ly; And

mf

sim-mer first un-faulds her robes, And there they lang-est tar-ry, For
 gold-en hours, on an-gel wings, Flew o'er me and my dear-ly; For
 oh! fell death's un-time-ly frost That nipt my flower sae ear-ly! Now
 mouldering now in si-lent dust That heart that lo'd me dear-ly! But

there I took the last fare-well O' my sweet Highland Ma-ry.
 dear to me as light and life Was my sweet Highland Ma-ry.
 green's the sod, and cauld's the clay That wraps my Highland Ma-ry.
 still with-in my bos-om's core Shall live my Highland Ma-ry.

"COME UNTO ME."

MARSHALL. By pm.

Legato. mp

1. Come un - to me, un - to me, all ye that la - bor and are heav - y
mp

2. Come un - to me, un - to me, all ye that la - bor and are heav - y
mp

mp la - den, and I *ppp* will give you rest, will give you rest; *mp* take my yoke up -
mp *ppp*

mp la - den, and I *ppp* will give you rest, will give you rest; *mp* take my yoke up -
mp *ppp*

ppp on you and learn of me, and learn of me, for I am *mp*
ppp *mp*

ppp on you and learn of me, and learn of me, for I am *mp*
ppp *mp*

meek and low - ly of heart, and ye shall find rest un - to your

meek and low - ly of heart, and ye shall find rest un - to your

Sol.

souls, my yoke is

Sol.

souls, For my yoke is ea - sy, and my bur - den is light, my yoke is

Tutti. pp

ea - sy and my bur - den is light, my bur - den is light.

Tutti. pp

ea - sy and my bur - den is light.....

LORD, TEACH A LITTLE CHILD TO PRAY.

M. By per.

Slow.

1. Lord, teach a lit - tle child to pray, And oh, ac - cept my prayer!

2. A lit - tle spar - row can - not fall Un - no - ticed, Lord, by Thee;

3. Teach me to do what - e'er is right, And when I sin, for - give;

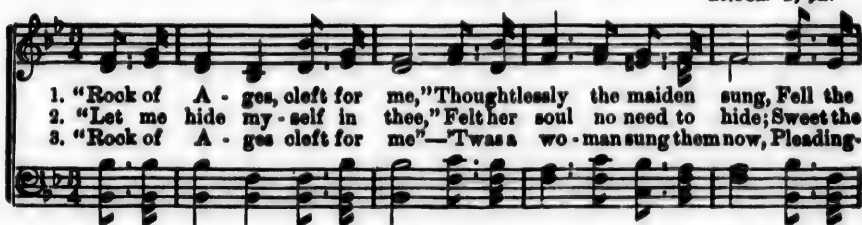
Thou hear - est all the words I say, For Thou art ev - ry - where.

And tho' I am so young and small, Thou car - est still for me.

And make it still my chief de-light To love Thee while I live.

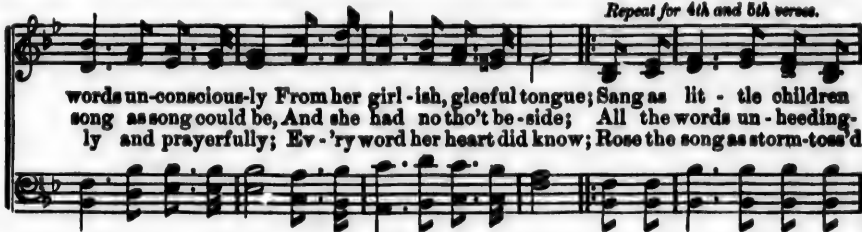
CLEFT FOR ME.

BRUCE. By gen.

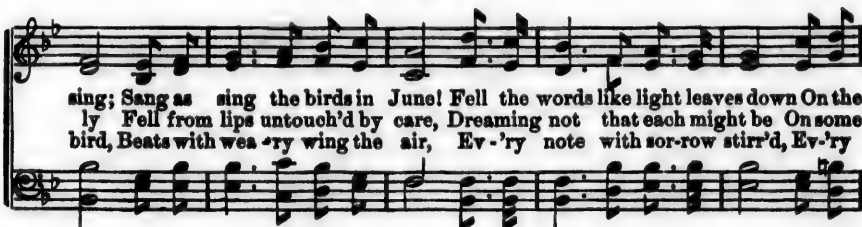


1. "Rock of A - ges, cleft for me," Thoughtlessly the maiden sung, Fell the
 2. "Let me hide my - self in thee," Felt her soul no need to hide; Sweet the
 3. "Rock of A - ges cleft for me"—'Twas a wo - man sung them now, Pleading.

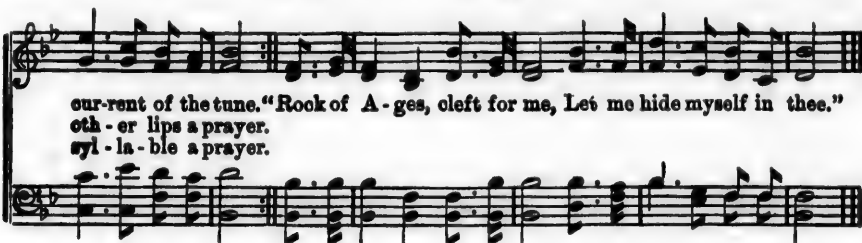
Repeat for 4th and 5th verses.



words un-conscious-ly From her girl-ish, gleeful tongue; Sang as lit - tle children
 song as song could be, And she had no tho't be-side; All the words un - heeding-
 ly and prayerfully; Ev - 'ry word her heart did know; Rose the song as storm-toss'd



sing; Sang as sing the birds in June! Fell the words like light leaves down On the
 ly Fell from lips untouch'd by care, Dreaming not that each might be On some
 bird, Beats with wea - ry wing the air, Ev - 'ry note with sor-row stirr'd, Ev - 'ry



cur-rent of the tune. "Rock of A - ges, cleft for me, Let me hide myself in thee."
 oth - er lips a prayer.
 syl - la - ble a prayer.

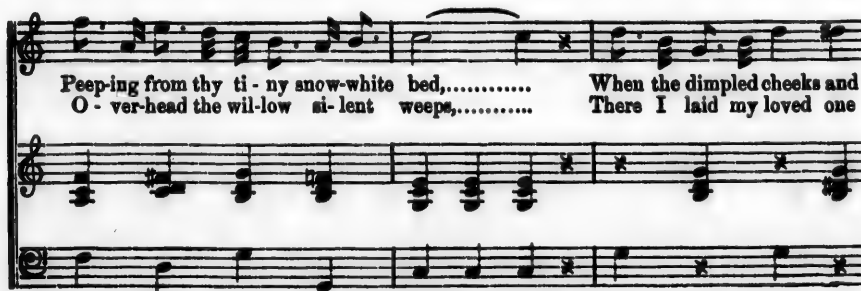
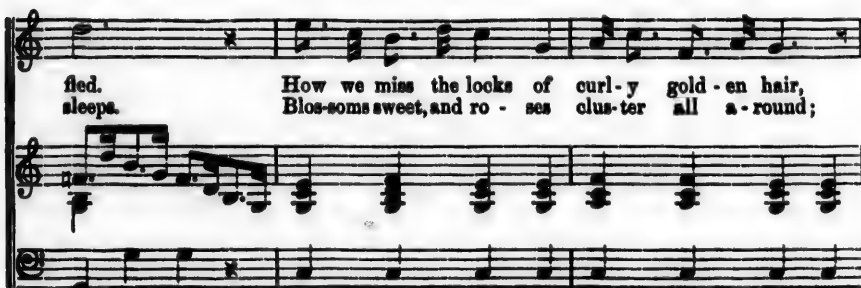
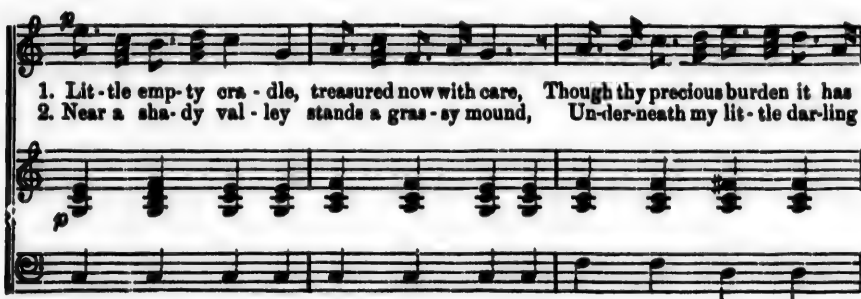
4.
 "Rock of Ages, Cleft for me,"
 Lips grown aged sung the hymn
 Trustingly and tenderly,
 Voice grown weak, and eyes grown dim.
 "Let me hide myself in thee,"
 Trembling though the voice, and low,
 Ran the sweet strain peacefully,
 Like a river in its flow.
 Sung as only they can sing,
 Who life's thorny paths have pressed;
 Sung as only they can sing,
 Who behold the promised rest—
 "Rock of Ages, cleft for me,
 Let me hide myself in thee."

5.
 "Rock of Ages, cleft for me,"
 Sung above the coffin-lid;
 Underneath, all restfully,
 All life's joys and sorrows hid,
 Nevermore, O storm tossed soul!
 Nevermore from wind or tide,
 Nevermore from billow's roll,
 Wilt thou need thyself to hide.
 Could the sightless, sunken eyes,
 Closed beneath the soft gray hair,
 Could the mute and stiffened lips
 Move again in pleading prayer,
 Still, aye, still the words would be,
 "Let me hide myself in thee."

"CRADLE'S EMPTY, BABY'S GONE."

Moderato con appassion.

HARRY KENNEDY.



"CRADLE'S EMPTY, BABY'S GONE."

lit-tle laugh-ing eyes From the rumpled pillow shone,..... Then I gazed with glad-ness,
in the long a-go, And my heart doth sadly moan,..... Tho' she's with the an-gels,

poco rit. a tempo.

Now I look and sigh; Emp-ty is the cra-dle, Ba-by's gone.....
Still I fain would weep; Emp-ty is the cra-dle, Ba-by's gone.....

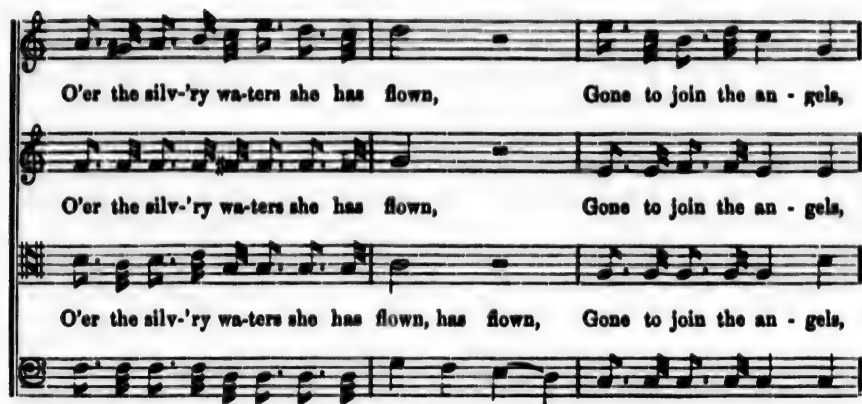
ritard.

CHORUS.

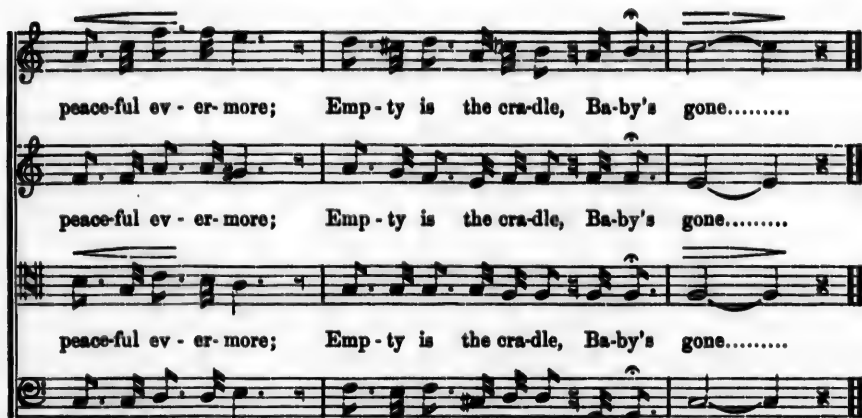
mf SOPRANO.

Ba-by left her cra-dle For the gold-en shore,
ALTO.
Ba-by left her cra-dle For the gold-en shore,
TENOR.
Ba-by left her cra-dle For the gold-en shore,
BASS.

ACCOMP.



O'er the silv'-ry wa-ters she has flown, Gone to join the an - gels,
 O'er the silv'-ry wa-ters she has flown, Gone to join the an - gels,
 O'er the silv'-ry wa-ters she has flown, has flown, Gone to join the an - gels,

peace-ful ev - er - more; Emp - ty is the cra-dle, Ba-by's gone.....
 peace-ful ev - er - more; Emp - ty is the cra-dle, Ba-by's gone.....
 peace-ful ev - er - more; Emp - ty is the cra-dle, Ba-by's gone.....



HOME SO BLEST.

MONTGOMERY.

AST.

1. The swal-low leaves the young with-in her nest To God's most ho-ly
2. The swal-low glad-ly wings her dis-tant way Far o'er the shin-ing

care, Still soar-ing high where golden sunbeams rest Far off 'mid re-gions
foam, And yet, and yet, me thinks, her heart must stray Back to her dis-tant

fair! She nears that clime where an-gels blest Bend ev-er low in
home! To that fair land where sunbeams play, And soft and balmy

praise and pray'r, Oh, home so blest, oh, shelter'd nest, Oh, land so
ze-phyr's roam, Oh, home so blest, oh, shelter'd nest, Far o'er the

fair! When I must die, When I must die.
foam! When I must die, When I must die.

rit *p*

This system consists of three staves. The top staff is a vocal line in G major with lyrics. The middle staff is a piano accompaniment line with a 'rit' (ritardando) marking. The bottom staff is a bass line with a 'p' (piano) marking.

Let me the swal-low hel Soaring so high, Beyond the sky, My soul shall

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment line. The bottom staff is a bass line.

then be free, My soul shall then be free.

p

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment line with a 'p' (piano) marking. The bottom staff is a bass line.

mf *dim.* *p*

This system consists of three staves. The top staff is a vocal line. The middle staff is a piano accompaniment line with a 'mf' (mezzo-forte) marking. The bottom staff is a bass line with a 'dim.' (diminuendo) and 'p' (piano) marking.

WORDS BEYOND RECALL.

GEORGE M. VICKERS.

ADAM GEIBEL.

1. Oft words are spo - ken, Words we would for -
 2. Go, if for-giv - ness Still you may ob -

Larghetto espressivo.

mf *cres.* *p*

- get, Whose sad remembrance On-ly brings re - gret; Oft hearts are wounded
 - tain, Spare needless anguish, Spare bit - ter pain; For, of all sor - rows

By the things we say; Oft words we ut - ter Steal life's hopes a - way.
 That our lives be - fall, May this be spared you—Words beyond re - call.

cres. *dim.* *ad lib.*

cres. *mf* *dim.* *p* *colla voce.*

Quartette. (The Quartette part may be sung without accompaniment.) *rall.*

Oft hearts are wounded By the things we say; Oft words we ut - ter Steal life's hopes away.



J. Philip Sousa

(SEE LAST PAGE OF ART SUPPLEMENT FOR BIOGRAPHY)

CAMILLE D'ARVILLE.

Born in Holland, 1863. First appeared in opera, Strand Theatre, London. Came to United States, 1888, to take rôle of Anita in "The Queen's Mate," Broadway Theatre, New York. Became member of the Casino Company and later of the Bostonians. Then with E. E. Rice's Company, and after that as a star at the head of her own company in "Madeline, or the Magic Kiss." Has taken numerous light operatic rôles. Her fine, sympathetic voice, splendid acting and personality render her every performance a great success.

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Camille D'Arcille

ADELINA PATTI.

ADELINA PATTI was born at Madrid, April 9, 1843. In early youth she came to America with her parents and studied music with her brother-in-law, Maurice Strakosch. She first appeared in New York, Nov. 24, 1859, and her voice at once attracted attention. In 1861 she appeared in London in "La Somnambula." She took the town by storm and became the prime favorite of the day. Since then she has maintained her rank and is to-day the most popular operatic star living. Not only is she an unexampled vocalist, but her acting is such as would place her in the first rank, were she not gifted with song.

The parts which she sings are numerous, and her "Lucia" in the "Bride of Lammermoor," "Violetta" and "Zerlina" are equally famed. It was, however, as "Rosina" in "Il Barbiere de Seviglia" that she showed her comic powers. In 1863 she attempted the part of "Ninetta" in "La Gaze Ladra" and gained a signal triumph. In 1864 she sang "Margherita" in Gounod's "Faust" and in 1867 "Juliet" in "Romeo and Juliet." In May, 1868, she was married at the Roman Catholic Church, Chatham, to the Marquis de Caux, but the marriage proved so stormy that a divorce was obtained. In the early part of 1870 Patti visited Russia, where she met with an enthusiastic reception, receiving from Alexander II. the Order of Merit, and the appointment as First Singer of the Imperial Court.

Upon her return to America a few years ago she was received with great eclat, and sang to overflowing houses, over the whole country. The extortionate prices demanded for seats seemed to increase rather than diminish the desire to hear her, and during the few years she starred here she accumulated a fortune. Patti is the "Queen of Song," and no other cantatrice, with the single exception of Jenny Lind, has ever gained a fame so world-wide and a popularity so universal.



Adelina Patti

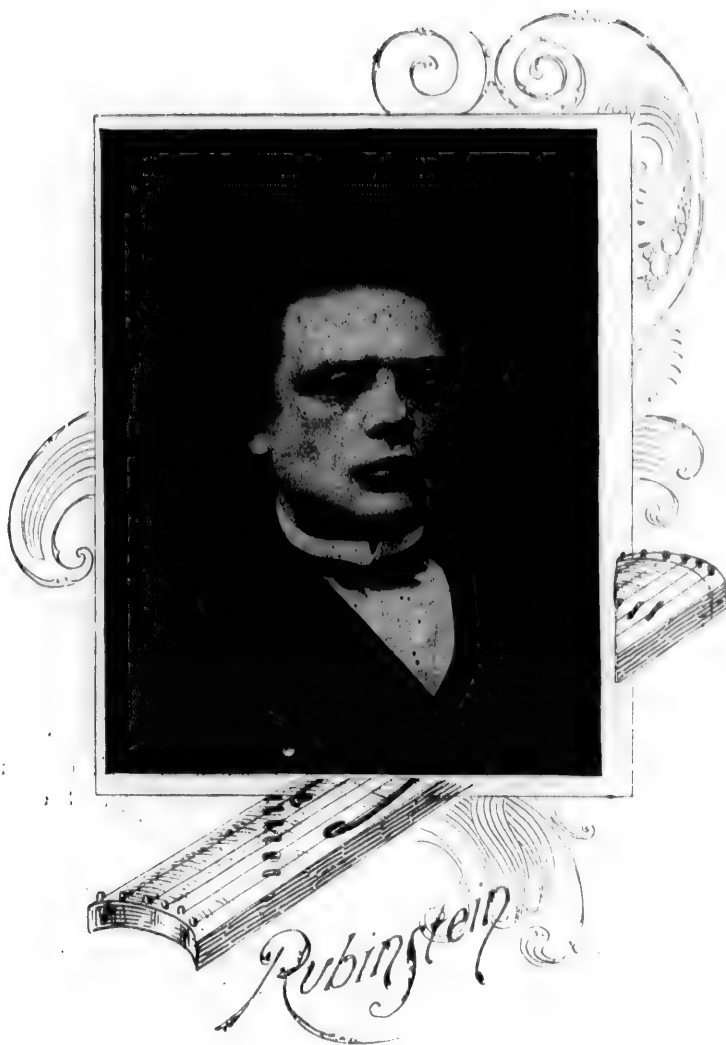
ANTON RUBINSTEIN.

Indisputably the greatest living pianist, and, with the possible exception of Liszt, the greatest that ever lived, is Anton Rubinstein. He was born of Russo-German parents at Vichvatijnetz, in Russia, in 1829, and six years later went with his family to Moscow. There his mother taught him to play the piano; and from his eighth to his thirteenth year he studied the famous master, Villoing, of Moscow. At ten years of age, he gave his first concert at Moscow, and then made a tour of Europe as a "boy pianist." In Paris he tried to enter the Conservatoire as a student, but was rejected. Nevertheless, he played before Chopin, Liszt, and other celebrities, and won their commendation. Liszt was then supreme in the musical world, and young Rubinstein imitated many of his mannerisms. Later, the boy studied at Berlin and then taught music at Vienna. He was poor, success seemed impossible to attain, and he once thought of forsaking music and emigrating to America. But, in 1850, he went to St. Petersburg. The Grand Duchess Helena, sister of the Czar Nicholas, recognized his genius and befriended him; and thenceforth he prospered. He made brilliant tours of Europe, gave in 1872 two hundred and fifteen concerts in America, and devoted his energies largely to building up the great Imperial Conservatory of Music at St. Petersburg.

In addition to his wonderful performances on the piano-forte, Rubinstein has won much fame as a composer, his works including oratorios, operas, symphonies, and songs. His visit to this country made Rubinstein a familiar personality to our best lovers of music. His success was great and instantaneous. His peculiar appearance and his mannerisms left an impress on the memory, and his magnificent playing, grand and colossal in style, stamped him at once as a genius of no ordinary rank.

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NORDICA.

One of the most prominent concert singers of America is Mrs. Frederick Gower, commonly known as Nordica. She is by birth an American. Her maiden name was Lillian Norton, the stage name, Nordica, being a corruption of Norton. Her musical education was begun in Boston, and she is said to have had the most brilliant career of any student who ever attended the Boston Conservatory of Music. She went abroad to prosecute her studies in Italy, and it was in that country that she made her debut as an operatic singer. Her success was instantaneous from the beginning. Gounod, the author of *Faust*, heard her sing the part of Marguerite, and declared that she surpassed all other singers in this character, with the possible exception of Madame Patti.

Her husband, a wealthy gentleman of Rhode Island, was an enthusiastic aeronaut and lost his life in a balloon adventure. Since his death Mrs. Gower is seldom seen on the operatic stage, confining herself almost entirely to concert singing. Her voice is a pure, clear and flexible soprano, not particularly powerful, but of exquisite sweetness. Her style is natural and sympathetic and wins enthusiastic applause wherever she is heard.

This distinguished singer has one of the largest repertoires of any artist of the day. She is said to be familiar with 40 Operas. Her principal fame rests, however, upon her impersonations of Marguerite in "*Faust*," Elsa in "*Lohengrin*," Aida and Zelye in "*L'Africaine*" and Valentine in "*Les Huguenots*." She was one of the noted artists engaged by Frau Cosima Wagner to sing in Baireuth Festival of 1894.

At the opening of the brief Spring Opera Season of 1896, Mme. Nordica reappeared in New York, and her enthusiastic admirers presented her with a beautiful diamond *Tiara* as a token of their esteem and friendship. It is a very magnificent piece of jewelry, of exquisite workmanship, and a roll of parchment accompanied it, inscribed with the names of the people who have subscribed for its purchase. Several hundred names appear on the artistically illumined roll, as each subscription was limited to ten dollars. Mrs. Astor's name heads the list, and is followed by the names of Mrs. Vanderbilt, Mrs. Sloan, Mrs. Belmont, Mrs. Goellet, Mrs. Kernochan, Mrs. Otis, Mrs. Cooper Hewett, Mrs. Orme Wilson, Mrs. John Jacob Astor, Mrs. Buchanan Winthrop, and in short, everybody who is known in the social and artistic world. Mme. Nordica will undoubtedly prize the roll of parchment as much, if not more, than the jewel, showing as it does the affection of so many of her friends, and their appreciation of her pluck and courage in making herself, by the hardest kind of work, the greatest lyric artist on the stage to-day.

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JEAN DE RESZKE.

The famous tenor was born in Warsaw in 1853, and made his debut in London, at Drury Lane Theatre, as a baritone, in 1875. It was not discovered for some time that his voice was a tenor, and he sang baritone parts in Paris and all the large cities of Europe until January 30, 1884, when he made his debut as a tenor in the rôle of Jean, in "Herodiade," at the Theatre Italien, in Paris, and his success and popularity as a primo tenore have been firmly established since that time. He has demonstrated, over and over again, that he is not only the most romantic figure on the operatic stage, but an artist whose methods are beyond reproach. It is impossible to sing with greater ease, or with deeper sentiment. No artist is made more welcome or draws larger audiences than this popular tenor, whose Faust and Romeo have seldom been equalled, and certainly never surpassed.

In Russian Poland, at a short distance south of Warsaw, in one of the most beautiful parts of the country, is the quaint and picturesque Château of Borovono, a mixture of French and Russian architecture, surrounded by lovely gardens and a superb forest of oak and chestnut trees. This is the home of Jean de Reszke; here he spends all his vacations, hunting and shooting in the forest, which is full of small game of every description, also deer in plenty, and receiving his numerous friends, whom he entertains in a most charming and unconventional manner. He and his brother Edouard are the objects of the most profound admiration of the people of the adjoining village, and are almost worshipped by the peasants and children, who run to kiss their hands whenever they appear in their midst.

Monsieur de Reszke is not married, and is much sought after in society. He is received at all the Royal courts of Europe, and is often invited to Windsor Castle to sing for the Queen, who has given him many handsome souvenirs of her appreciation.

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JEAN DE RESZKE

OLGA NETHERSOLE.

Born in London, January 18, 1870. Youngest daughter of late Henry Nethersole. Educated privately in London, Holland and Germany. Made her professional début at Theatre Royal, Brighton, in Henry Hamilton's drama, "Harvest," March, 1887. Début in London at Royal Adelphi Theatre, June, 1888. Joined Garrick Theatre under John Hare's management, April, 1889. Visited Australia on starring tour, October, 1890. Was lessee and manager of the Court Theatre, London, in January, 1894. Several times visited the United States on starring tours. Was manager of Her Majesty's Theatre, London, during the months of September and October, 1898, when she produced Louis N. Parker and M. Carson's poetical piece entitled, "The Termagant." Resides in London, England.

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Olga Nethersole.

MADAME NELLIE MELBA.

Of all the talented and charming *prime donne* who delight the eyes and ears of the American public, Madame Melba is, without doubt, the leading favorite of to-day. This brilliant singer, who is gifted with a voice of wonderful sweetness and sympathy of tone, was born in Melbourne, Australia, from which town she takes the name of Melba. Her father was a well-known organist, whose greatest pleasure was to teach his little daughter music, and train her beautiful voice. She was a willing and apt pupil, and made such rapid strides in the art which she loved, that her father, anxious to give her advantages which it was impossible to obtain in Melbourne, sent her to Paris where she followed a strict course of study under Madame Marchesi, who has given us more good singers, perhaps, than any other teacher of the present day.

Madame Melba sang in concerts and opera in many of the large towns of Europe, but her first great success in a really great rôle, was at the Grand Opera House in Paris, where she appeared in Gounod's *Romeo and Juliet* on November 4, 1889; her *Juliet* on that occasion being pronounced a complete and perfect success, and gaining for her many admirers. She has sung many great rôles since then, amongst others, *Lucia*, *Marguerite*, etc., etc., but it is as *Juliet* that she is always at her best; and it is with the ever popular opera of *Romeo and Juliet* that we always associate her name.

She is fond of America and of American audiences, and has appeared more often in this country than any other prima donna. In 1895 she made an extensive concert tour, visiting all the larger towns as far west as Kansas City, giving thirty-eight concerts in all, and being greeted with large audiences wherever she appeared.

Her re-appearance in New York at the termination of her tour in the opera of *Romeo and Juliet*, was the occasion of an almost royal reception. Every seat in the house was sold three weeks before the date announced for the representation. The enthusiastic welcome she received was such as might have made a queen feel envious.

At the close of the season, the ladies of New York showed their admiration and appreciation of their favorite artist by presenting her with a handsome diamond ornament of great value.

Personally, Madame Melba is very attractive, and possesses in an unusual degree that indefinite something of which we speak as "magnetism," and which, to the artist, is almost as necessary as talent and good looks.

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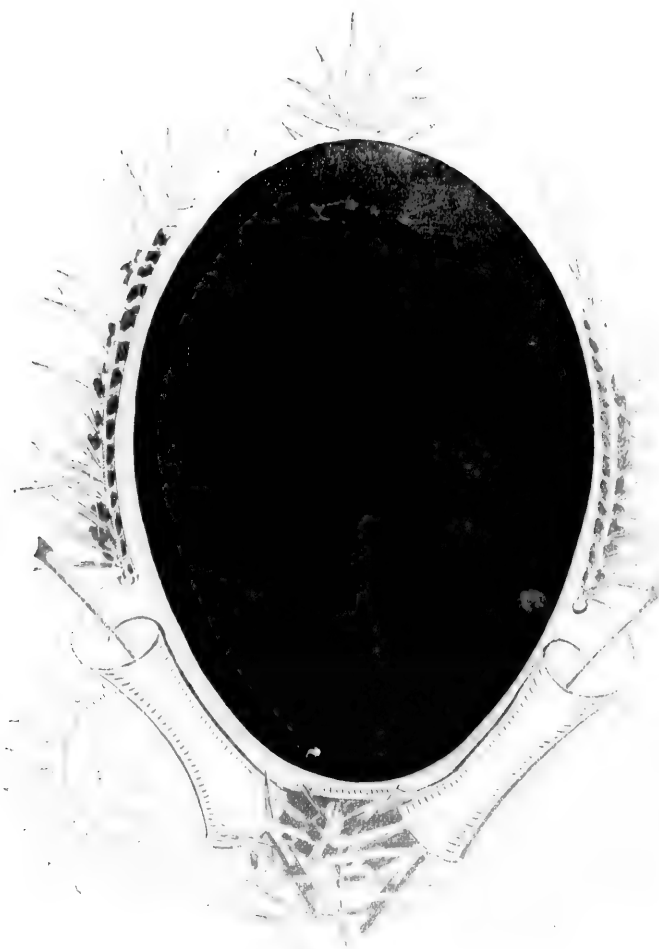
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Melba

WALTER DAMROSCH

Dr. FRIEDRICH DAMROSCH, the father of the subject of this sketch, came to America from Germany when Walter was a child and was the first to introduce the German Opera in America on a successful basis. He became the director of the New York Oratorio Society from its organization in 1873, and, also, of the New York Symphony Society, which he assisted in forming in 1878. He also introduced and became director of the German Opera conducted at the Metropolitan Grand Opera House in New York until his death, which occurred in 1885. In the three capacities above referred to, Walter, from his boyhood, was employed as an assistant; first in playing the accompaniments at rehearsals; and, later, taking a prominent part, frequently directing the music when his father was absent.

When a mere child young Damrosch could extemporize upon the pianoforte in a manner that surprised and drew forth the admiration of his elders. When fifteen years of age in 1877 he was selected by the great violinist Wilhelmj who was then visiting America to play his accompaniments. It is also related that Mr. Damrosch is an amateur artist of no mean ability, in fact, during his earlier years his talent for drawing was so great, it was a matter of serious question as to whether he should devote himself to music or painting. His father's prominence and desires in the matter, perhaps, prevailed in deciding the question. With his mind once made up, he devoted himself with unremitting diligence to his chosen profession and to his energy, perhaps, as much as to his genius his exceptionally brilliant and successful career.

The musical education of Walter Damrosch was begun by his father and was largely acquired under him, though he went to Germany for special study. Soon after his return to this country, and while engaged as assistant director under his father's leadership, the elder Damrosch died, and his son naturally succeeded him as leader of the Oratorio and Symphony Societies, as well as director of the German Opera, where he has proved himself, as did Alexander of Macedon, "A greater son of a great father." Since 1885 he has held a high rank among the most noted musicians of the United States, being spoken of in the same category with Patrick Gilmore and J. Philip Sousa.

During the past few years Mr. Damrosch has devoted considerable time to lecturing, and we frequently hear of him in society where he is much sought often by the *elite*. This, however, is more attributable to his charming young wife (*nee* Miss Margaret Blaine) than to himself. She is a daughter of the late Hon. James G. Blaine,



Walter Damrosch.

LILIAN RUSSELL.

THIS lady, whose personal beauty and remarkable ability as a singer are well known, has displayed in her career that energy and enthusiasm, that devotion to art and its high ideals, which are always crowned with success. Her mother, Mrs. Leonard, was a gifted woman and favorably known as a writer and speaker upon many of those subjects to which the women of the day give special attention. In very early life Lilian showed the bent of her genius, and was a favorite singer in her own neighborhood long before she became known to the public.

Her first engagement was with the chorus of a light opera company that travelled from place to place with varying success. After visiting the West she returned to New York and made an engagement with Rice's Burlesque Opera Company. Soon afterwards her marriage with Harry Braham, the leader of the orchestra, was announced, yet it was not her intention to leave the stage or give up her chosen profession. At this time the entertainments in which she took part were not of a high order or conspicuous for their refinement. Next we hear of her as a variety singer at Tony Pastor's theatre in New York. Her very attractive face and figure gave her great popularity, while added to these were the charms of a rich and powerful voice, a very pleasing presence on the stage, and a magnetism as an actress which is essential to any great success in opera singing.

She awakened a great craze, particularly among the male portion of her audiences, by whom she was greatly admired. She next appeared in Gilbert & Sullivan's opera of "Patience." Having been divorced, she re-married Frederick Solomon, a conductor and composer of some reputation, and with him visited England, scoring a decided success. She next sang at the New York Casino, returned to England in 1890, and afterward sang in New York at the Garden Theatre. She then formed an opera company of her own, taking the leading parts, and has achieved a brilliant success in all our American cities.

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FRANZ LISZT.

The great pianist, Liszt, was born in 1811, near Pesth, in Hungary. His father was an excellent musician, who put the boy under instruction when he was but six years old, and who kept him steadily at work for many years. Before he was nine years old he played the most difficult music at concerts, and extemporized upon airs suggested by the audience. When ten years old he played so charmingly in a concert that the great Beethoven came forward and embraced him. When about twenty years of age he secluded himself for five years of hard study, after which he entered on his triumphal march over Europe. From 1836 to 1848 he was the idol of the continent. It is said the very sheets between which he slept were torn into shreds and treasured as mementos. In 1848 Liszt abandoned public performances and settled as musical conductor at Weimar, where he remained for twenty years, having many distinguished pupils. In 1868 he joined a religious order in Rome, and devoted himself to musical instruction. Liszt introduced many improvements in fingering and other matters, to a great extent revolutionizing piano playing. He may, indeed, be regarded as the best representative of the modern style of the art. Daunreuther, speaking of Liszt in 1878, said: "Now, at sixty-six years of age, he is a perfect wonder as a player."

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ALBANI.

Here is a cosmopolitan artist She was born of French parents, who were British (Canadian) subjects, on American soil. And she has won high honors on the stage of almost every civilized land. Emma La Jeunesse was her real name, and she was born at Plattsburg, N. Y., in 1850. She manifested rare talent when very young, and early became a music teacher. As a member of the Cathedral Choir at Albany, she, one Sabbath, attracted the attention of Brignoli, who sought an introduction, expressed the warmest admiration for her voice, and recommended foreign study. In 1868 she went to Paris, where she remained two years as a pupil of Duprez, who then sent her to Lamperti, at Milan. In the summer of 1870, she made her *debut* in "Somnambula". She met with great success throughout Italy, and appeared in London in 1873, where she became at once a sterling favorite. On her return to America, she was received with the highest favor. Albany's voice is a rich soprano, with a large compass, singing the E flat in alto. Her style resembles that of Patti, and it is with pardonable pride that Americans pronounce her a bright star in the galaxy of their prima donnas. Her stage name is an adaptation of Albany, the name of the city in which she first won recognition as a singer.

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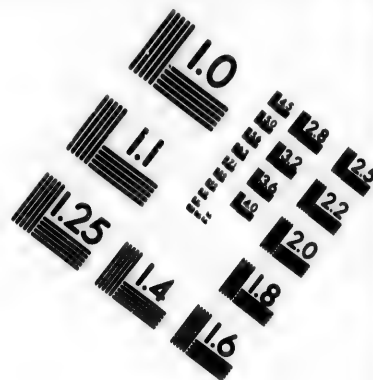
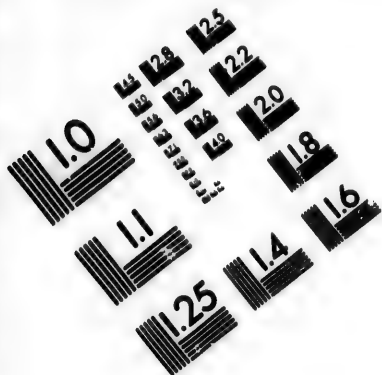
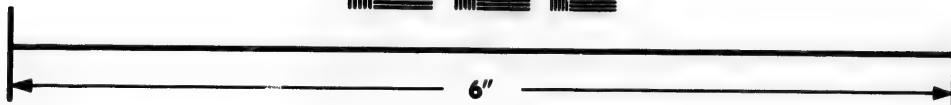
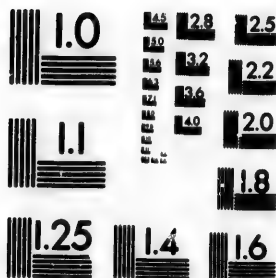


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RICHARD WAGNER.

Perhaps above all others, in the highest niche of fame among the greatest composers of orchestral music the world has ever produced, the name of Richard Wagner should be inscribed. This distinguished composer was born at Leipsic, Germany, in 1813 on the 22nd of May. In childhood he was noted for a brilliant mind and vivid imagination, having displayed considerable poetic talent, but, as he grew older under the influence of Weber's music of which he was an ardent admirer, he became inspired with a zeal to make a musician of himself and abandoned his literary ambitions to devote himself entirely to study and composing. When he was twenty years old he produced an Opera called "The Fairies," and a year later, another entitled "The Novice of Palermo," neither of which was favorably received. For the next few years he was compelled to conduct orchestral entertainments for a living, while he devoted himself to further study and composition. In 1842, after reading Bulwer's novels, he wrote his opera "Rienzi," and full of enthusiasm hastened to Paris, where he had no doubt it would be warmly received and make him famous. To his great disappointment and surprise the work was promptly rejected at the Grand Opera House.

All this while Wagner had been endeavoring to subject his musical compositions to the rules governing the popular schools of the times; but feeling desperate over his poor success, he determined to write an opera after his own idea, independent of existing rules, regulations and theories; and while half starving he gave his genius free wing and produced "The Flying Dutchman," which was the first work in which he displayed his characteristic genius and laid the foundation for the music of the future. This placed him in opposition to the musical tastes of the day, and for years he was in a constant conflict, endeavoring to impress his peculiar notions upon the musical world.

In 1845 he wrote "Tanhauser," in 1851 "Lohengrin," then "Tristan and Isolde," "The Master Singer," and others which were well received and fairly established his reputation.

About this time Louis II. of Bavaria, known as the "Crazy King," became very fond of Wagner, patronized his music, lavished upon him a fortune, and built for him the magnificent Opera House at Baireuth, of which he made him superintendent, and where were produced his operas with all of the magnificent staging and complete appointments which the exquisite taste of Wagner himself could devise. In 1869 he wrote "Rheingold," and in 1876 brought out in this Grand Opera House his "Tetralogy," composed "Rheingold," "Valkyria," "Siegfried" and "The Twilight of the Gods." His last production, "Parsifal," appeared in 1882."



EMMA EAMES.

THIS young lady was born at Boston, and had the great advantage of having a mother who was a good amateur musician. When she discovered that her daughter was gifted with a splendid voice, she took great care in training it, and later on brought her daughter to Paris, where she was placed in the hands of that distinguished teacher, Madame Marchesi, with whom she made rapid progress.

Her musical education finished, she went to Brussels, hoping to make a debut in that city. Several times she might have appeared in minor rôles, but the famous director of the Conservatoire of Brussels, M. Gwaërt, dissuaded her, saying that she ought to make her debut as a Prima Donna and nothing else. She was then engaged at one hundred dollars a month at the Opera Comique in Paris, where she waited month after month, learning now this opera and now that one, waiting all the time, but no chance of singing was given her. At last her contract was cancelled, and she signed an agreement with the Grand Opera, where she made her first appearance as Juliette in Gounod's "Romeo and Juliette." Her debut was triumphant. The freshness of her voice was only equalled by the excellence of her method and her splendid acting. As for her beauty, there was but one opinion. The next morning all the papers spoke of her with enthusiasm, and Miss Eames was immediately adopted as the charming idol of the Parisian musical public.

She is tall, slender, well proportioned, very supple and lithe in her movements, and carries herself with a queenly elegance. She has a beautiful American head, fine, pure and clean-cut like a cameo, crowned with a mass of brown, crisp hair; her eyes are blue-gray, and her complexion is simply admirable. America may well be proud of her charming debutante, who has become a splendid star in the operatic firmament.



BRIGNOLI.

In the "old days" of Italian opera in America, when Mario and Grisi and Jenny Lind were on the stage, there was no tenor more popular than Signor Brignoli. And so admirable was the art with which he used his voice that his career was greatly prolonged. Perhaps no one has for so many years held so high a place in popular favor on the American stage. It was he who sang the leading *role* of Manrico in "Il Trovatore," when that imperishable opera was first performed in New York, at the Academy of Music, on April 30th, 1855. The other chief singers were Signora Steffanone, soprano; Signorina Vestvali, contralto, and Signor Amodia, baritone. Signor Brignoli did not possess a really good voice, but he used it with consummate skill. As an actor he did not excel. He was amiable and obliging, however, and was for many a year the idol of the opera-going public. Long after nearly all his old associates were either dead or permanently retired, he was still singing, apparently as well as ever. He was a fine exemplar of the best Italian method of voice culture and preservation. He knew how to make the most of every gift with which nature had endowed him, and how to conceal all his deficiencies. Thus, with comparatively moderate native powers, he was enabled to rank among the great singers of the age, and to be an acceptable associate of the foremost *prime donne* in operatic performances. Even now, by old play-goers, he is mentioned with enthusiasm in the same category with Mario and Grisi and Jenny Lind.

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AGNES HUNTINGTON.

AMONG American singers few have gained a more enviable reputation than this celebrated lady, whose captivating voice and charming personal presence have made her a universal favorite. She is an artist of whom our country may well be proud. By her family name and connections she began life with high social rank, and, possessing undoubted ability, she was encouraged to pursue the study of music. Her parents sent her to Dresden and placed her under the best German teachers, who found a very apt pupil in the young American girl; she was already an enthusiast and devoted to her art. Here she spent four years, appearing during this time on a number of public occasions, and as a contralto singer gained a wide reputation in the leading cities of Germany. As might have been expected, she received flattering offers from Paris and London, all of which she declined that she might return to the land of her home and her love.

Upon arriving home in 1885 the great proficiency she had made was immediately recognized, and both in secular and sacred music she was considered a bright, particular star. It is sufficient to say that she made an engagement with the Boston Ideal Opera Company, an organization of highest repute, and became known as a singer in oratorio. In 1889 she was induced to visit London by Carl Rosa, where she appeared in the light opera of "Paul Jones," taking the leading part. She was received with extraordinary favor; such favor, in fact, as a discriminating public is always ready to bestow upon one possessed of undoubted talent. The critics all approved, and the people, who are their own critics, accorded her a remarkable welcome. Returning from London in 1890 she gave "Paul Jones" in the leading American cities, making her first appearance in New York.

To the thrilling power of her superb voice and her graceful acting, she added a fascinating beauty of person which lifted her at once into great popularity. The saying that "America is too busy making money and following the fashions ever to produce great singers," finds a conspicuous exception in this very gifted lady.

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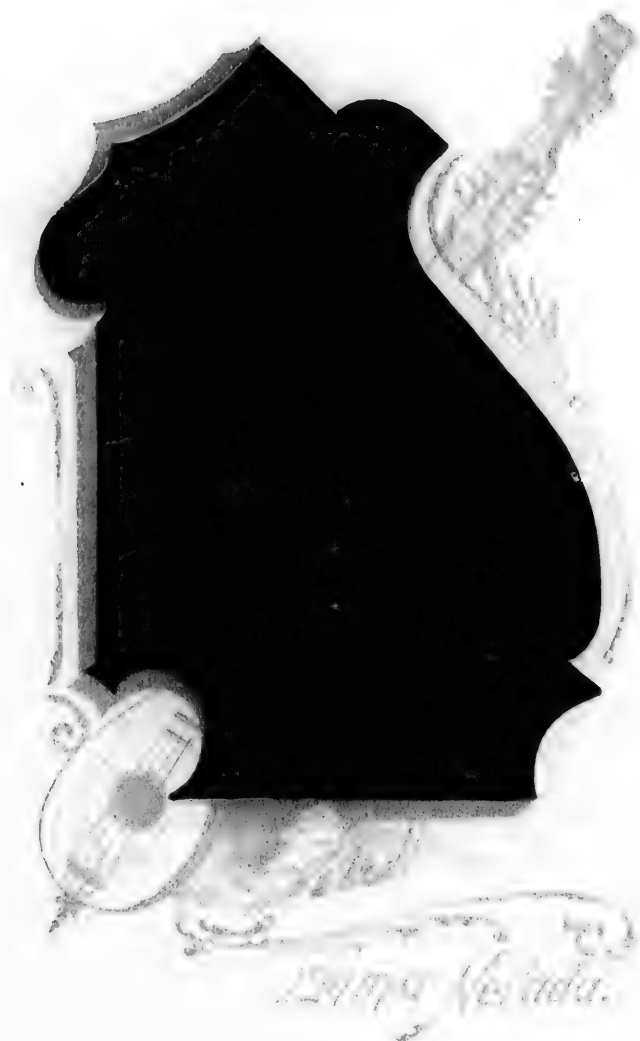
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EMMA NEVADA.

This brilliant American singer is a native of California, the daughter of a Dr. Wixom. Her first public performance as a singer was effected at the age of three years, when she sang in a church concert. In childhood she often took part in private theatrical and operatic representations, and showed herself the possessor of a fine contralto voice, which afterward was transformed into a soprano of remarkably high range and purity of tone. She was educated at Mills Seminary, at Oakland, where she was graduated in 1876. Then she set out for Europe to complete her preparation for the operatic stage. She went first to Berlin, but, without stopping there to study, proceeded to Vienna and placed herself under the direction of Mme. Marchesi. That eminent teacher said to her: "You have a voice. I can see the vocalist in your eyes. You want a home. A pupil of mine has just left a family with which she stayed for two years. You shall replace her. When you are rested we shall begin our studies." She remained there, under Mme. Marchesi's tuition, for two and a half years. Then she adopted the stage name of Emma Nevada and made her first operatic appearance in London. An engagement for five years was at once offered to her, but she refused it and went to Italy to study Italian. She sang in various Italian cities with great success. The great composer, Verdi, heard her at Genoa, and recommended her to the director of the Scala Opera House, at Milan, where she thereupon appeared for twenty-one nights. On four of these nights the Queen and Italian Court attended especially to hear her. Several short but exceedingly profitable engagements followed. Then she sang at Florence, Naples, Prague, Berlin, and Paris. In the latter city she made the acquaintance of Ambroise Thomas, and studied under him for some time. Afterward she visited America and was everywhere received with great enthusiasm. Her voice is a light soprano of great range and clearness. She is a clever actress and has a very winning personality. She is a devout member of the Roman Catholic Church, and her private life and character have always been as admirable and lovable as her artistic talents are brilliant.

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NORMAN-NERUDA.

Wilhelmine Neruda, one of the best violinists of the generation, is a Moravian, and was born at Bruenn on March 21st, 1840, her father being organist in the Cathedral there. She studied under Jansa, and in childhood made her first public appearance at Vienna. For a number of years she traveled about Europe, giving concerts with great success. At Paris, in 1864, she played at the Conservatoire, and at the Padeloup concerts. In that year she married Ludwig Norman, a Swedish musician, who died a few years later. In 1869 she began her annual seasons in London, which she has since maintained with distinguished success. She was married again in 1888, her second husband being the eminent English musician, Sir Charles Hallé. She is thus properly known as Lady Hallé, but is best known by her old-time name, Norman-Neruda. She is now regarded as a thorough Englishwoman by adoption, and for years has been one of the most popular artists in London. The musical standard of that city is often decried as not a high one, and the English are spoken of as an unmusical people. Yet it is indisputable that many of the best musicians of the age have their homes there, and receive there more encouragement and appreciative patronage than they would find elsewhere. Mme Norman-Neruda is one of these. She is, as we have said, exceedingly popular. Everybody goes, or seeks to go, to her concerts. Yet her music is not of a trashy, "catchy" character, but is noble and dignified, worthy of serious regard by the most highly cultivated lovers of the art. Her husband, Sir Charles Hallé, is her collaborator in these entertainments, and, as is well known, his attainments as a composer, performer, and conductor are of sterling merit.

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SIMS REEVES.

Sims Reeves, the most famous of English tenors, was born at Shooter's Hill, Kent, on October 21, 1822. He was instructed in music by his father, and at the age of ten was a choir boy. At fourteen he became organist of a local church, and was also an accomplished performer on the piano, violin, violoncello, oboe and bassoon. He also learned the art of engraving music. When his voice matured he determined to become an opera singer in baritone parts. His *debut* was made in Newcastle-on-Tyne in 1839. At this time he did not attract much attention. He then went to Italy and studied and sang. Eight years later he returned to England, a full-fledged tenor, and made, on December 6, 1847, a most brilliant *debut* at Drury Lane Theater, London, as Edgardo in "Lucia di Lammermoor." His success was immediate and extraordinary, both with the critics and the public, and thenceforward for many years he was without dispute the leading singer of England in opera and concerts, and the foremost oratorio singer of the world. After a public career of more than half a century he gave his farewell at the Royal Albert Hall in London, on Monday, May 11, 1891. A vast and brilliant audience was in attendance, with the Prince of Wales at its head. On this occasion Mr Reeves sang four solos. The first was the great air, "Total Eclipse", from "Sampson", and he sang it with a degree of pathos that derived not a little of its depth from the attending circumstances. The second was a conventional modern song, "The Garden of Roses". The third was Balfe's exquisite setting of Tennyson's immortal "Come into the Garden, Maud." The fourth was that splendid old ballad, "The Bay of Biscay". Madame Christine Nilsson also took part in the concert, singing several solos, and the two illustrious singers united their voices in the great duet from "Ernani". The position which Mr. Reeves has held in the estimation of his countrymen is unique. For fifty years his name has been one to conjure with. The announcement that he would sing has always been sufficient to overcrowd any public hall. He was a perfect master of the art of phrasing and possessed a method faultless in every detail, being equally at home in the most dramatic scenes in grand opera, the stateliest oratorio airs, the most sentimental love songs, or the most rollicking and hearty ballads.

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EMMA THURSBY.

Perhaps no singer produced by this country has a better place in the American heart than Miss Emma C. Thursby. She is a native of Brooklyn, N. Y., and a pupil of Mme. Rudersdorff and Sig. Errani. Her voice is a pure, sweet soprano. Its tones are "now richly colored with warm feeling, now bright, and very bird-like." Her compass is from G *in alt.* to A below the staff. For Sunday services in the Tabernacle Church of New York she received a salary of \$3,000. Strakosch agreed to give her \$100,000 for three years' singing in concert and oratorio, with her expenses, two months' vacation each year, and the privilege of giving parlor concerts. Miss Thursby was devotedly attached to Mme. Rudersdorff, to whom she considers herself greatly indebted for her success. Her former teacher, in return, declared Miss Thursby to be "just a little darling." She is of petite figure, with a very expressive face, and a most charming and modest bearing. She has always absolutely refused to appear upon the stage in opera. During his visit to this country the Emperor of Brazil, Dom Pedro, offered her the most flattering inducements to visit his dominions, but she declined, preferring to pursue her studies and follow her own plans of travel and study.

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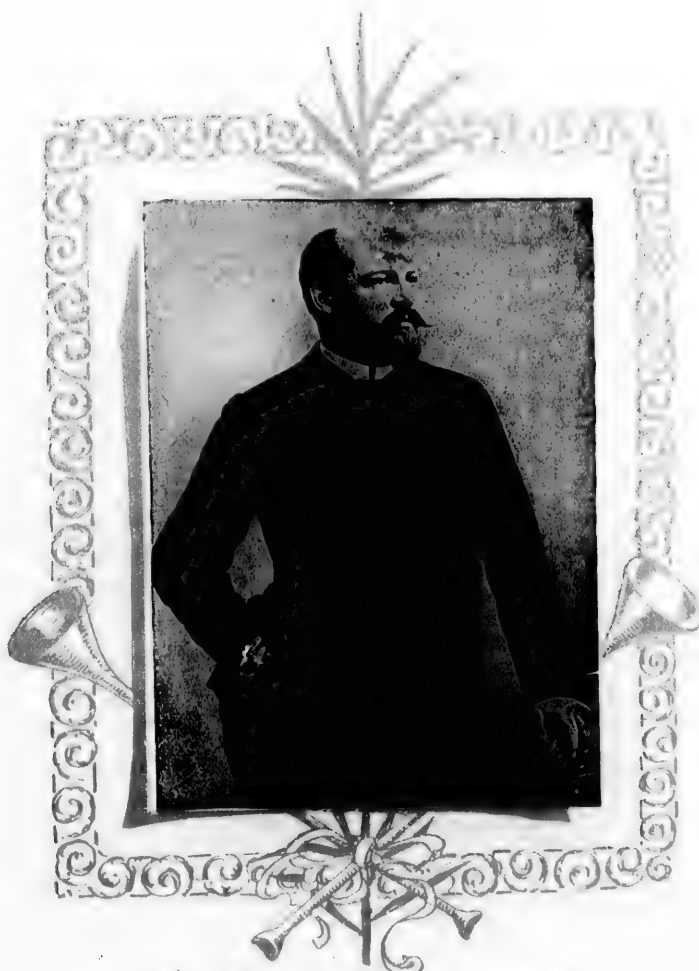


Emma Thursby

EDOUARD DE RESZKE.

EDOUARD DE RESZKE, like his brother Jean, was born in Warsaw, in the year 1856. All the members of the de Reszke family were musical, therefore it astonished no one when Edouard, at a very early age, developed great talent, and showed a strong inclination for a musical career. He made his debut in Italy, and was successful from the very first. Before he was twenty years old he was well known throughout Europe, and was soon acknowledged as the best basso singer on the stage. He is as famous as a basso as his brother is as a tenor, and, like him, is a bachelor; they are very much attached to each other, invariably travel together, and are often heard in the same opera. No one ever thinks of inviting the one without the other, and at their home in Warsaw it is difficult to say which of them holds first place in the hearts of the tenants and peasantry of the estate. He is as noted as his brother for his generosity and kindness to those less fortunate than himself, and in particular to his poorer brethren in the theatrical profession.

Few people have any idea—I doubt if any one beyond themselves—of the number of persons who have reason to be thankful to the two brothers, whose purses are always open to the needy.



M. EDOUARD DE RESKE.

EMMA ABBOTT.

Conspicuous among singers of American origin who have achieved enduring distinction must ever be found the name of Emma Abbott. She was born in the city of Chicago in 1850, and four years later was taken by her parents to Peoria, Ill., where her father was a rather unsuccessful music teacher. Under his instruction, however, she made such progress, with her voice and on the guitar, that at the age of nine she was able to appear in concerts. At sixteen years old she was a country school-teacher, but soon rejoined a concert troupe and made her way to New York. There she met Miss Clara Louise Kellogg, who took much interest in her and secured her a place in an important church choir. Some admiring friends in the congregation raised a purse of money, and, in 1872, sent her to Europe to study. She did study, at Milan and Paris, and in 1880 came home and formed an opera company. She married a Mr. Wetherell, who assisted her in the business management of the company. Thenceforward for ten years her career was one of unbroken success. "The Emma Abbott Opera Company" became known everywhere, and was regarded with the highest popular favor. Miss Abbott thus grew rich; and she preserved the purity of her home life, and kept to the end a name unmarred by scandal, and crowned with the genuine affection of all who knew her. She died suddenly in 1891.

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Emma Abbot

AMALIA MATERNA.

It is related that when Richard Wagner first heard Amalia Materna sing, he exclaimed with fervent joy, "God be thanked! I have found my Bruennhilde!" His estimate of her was not ill-founded, for very soon thereafter she was justly ranked at the head of the dramatic sopranos of Germany.

Frau Materna was born at St. George, a village in Styria, in 1847, the daughter of the local schoolmaster, who was also a clever musician. Such were her natural gifts, and so good his instruction, that at the age of nine years she was able to sing solos in the village church. When she was twelve, her father died leaving his family penniless. She and her older brother found means, however, to reach Vienna. There Professor Gentiluomo tried her voice and admired it, but was unwilling to teach her without more pay than she was able to give. Bitterly disappointed, she returned to Styria, and lived with her mother and brother at St. Peter for three years. Then they all went to Gratz, where she sang in church and figured in several concerts. Presently the manager of the local theater offered her an engagement to sing in opera. Her voice was at this time a contralto, and her first appearance was as the apprentice boy in Suppe's opera, "Flotte Burschen." For two years thereafter, she sang in Offenbach's operas and similar work.

It was in 1872 that she made the acquaintance of Wagner. The wonderful power and compass of her voice and her stately and impressive style eminently fitted her to assume the leading parts in his great music-dramas. She was therefore summoned by him to Bayreuth in 1876 to "create" the *role* of Bruennhilde, the central female character in his great Trilgy.

Frau Materna came to America, in 1882, and few singers coming hither from other countries have aroused deeper interest than she, or have more fully justified it. She was regarded by her American audiences as one of the grandest prima donnas ever heard, and as incomparably the noblest interpreter of Wagnerian music. Her voice has been developed from a contralto to a singularly broad and powerful soprano, and her stage presence adequately completes one of the most impressive figures on the operatic stage.

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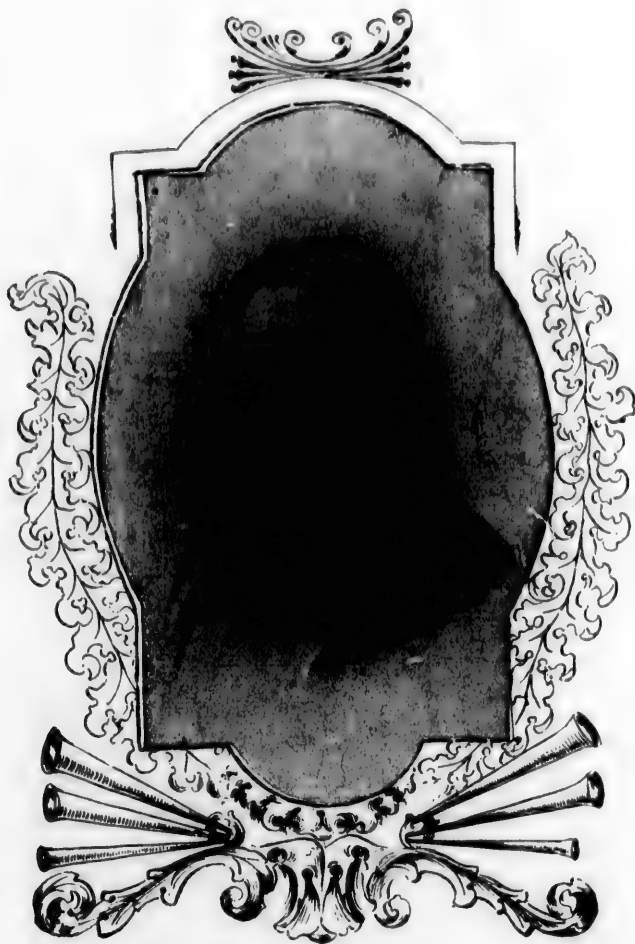
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RAFAEL JOSEFFY.

Rafael Joseffy, one of the most brilliant pianists of the age, is a native of Hungary, where he was born at Miskolcz, in 1852. Moscheles and Tausig were his teachers, and his first concert tour was made in Germany and Holland while he was yet a mere youth. So much favor did he win at this time that the Viennese critics hailed him as destined to inherit the fame of Rubinstein. They spoke of his technique as "fabulously brilliant," and praised his "extraordinary versatility of conception," claiming that "with equal force he produces the peculiar effect of the classic Bach, the tender Chopin, the sentimental Mendelssohn, and the impetuous Liszt," and they further added that "the softness and elasticity, the elegance and sparkle of Joseffy's *floritura* and runs cannot be described." After winning laurels in every European country, he came to America and made his home at Tarrytown, N. Y. During several seasons he played at the best concerts given in all the principal American cities. Everywhere he was greeted with the greatest possible enthusiasm, and the most conservative critics lavished upon him all the resources of the vocabulary of praise. Of late, Joseffy has not been heard by our public as much as one would wish; but he has been engaged in such practice as would retain for him his wondrous skill unimpaired, and, as before stated, in increasing a *repertoire* of which not many pianists can boast.

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RAFAEL JOSEFFY

EMMA JUCH.

Although always regarded as an American, Miss Emma Juch was born in Vienna, Austria, in 1863. In her infancy, however, she was brought to America, and New York has been her home ever since. Mine. Murio Celli was her teacher, and her first appearance in opera was in a performance given by that lady's pupils. Such was her success on that occasion that she immediately received a flattering offer from an opera manager. After some experience in concert singing, she went to London under the management of Colonel Mapleson, and sang leading soprano *roles* in grand Italian opera, taking such parts as Violetta in "La Traviata," Astrafiammanti in "The Magic Flute," and Marguerite in "Faust." She sang there three years. Then Theodore Thomas engaged her for three seasons, to sing in Wagnerian concerts, along with Materna and Nilsson. Thus she appeared one hundred and sixty-four times. After a few years more of miscellaneous work, she organized a grand opera company of her own, with which she is now identified. She has an exquisitely pure and sympathetic soprano voice, and decided dramatic ability. Her best parts are Marguerite and Mignon, but in many others she has won the cordial commendation of the most cautious and conservative critics, and her place high on the list of singers is well assured.

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IGNACE IAN PADEREWSKI.

The three greatest pianists of the nineteenth century are undoubtedly Liszt, Rubinstein and Paderewski, and, we might add, "The greatest of these is Paderewski." This world-renowned genius was born on the 6th of November, 1860, and is another one of the many great musicians which Poland has given to the world. He comes from one of the noble families which was reduced to poverty and obscurity by Russian oppression, and, no doubt, his fame rests largely upon the goad which poverty applied to his genius.

No early life, perhaps, was ever spent more largely in the "vale of tears" than that of young Paderewski. His mother died when he was very young. He was married at the age of 19, and his wife died a year later, leaving him with a crippled babe and a widower before he was 21 years of age. But who knows how much he is indebted to these afflictions? Perhaps if his soul had not been baptized with this quartette of sorrows—an impoverished and debased noble family, a motherless boyhood, a premature and youthful widowerhood, and a paternity which found its offspring an invalid boy, dependent upon him for support and happiness—his playing would have been different and lacked much of that potent charm, which has made him an object of wonder and adoration. His fondness for the unfortunate child, which he keeps in luxury at his elegant home in Paris, is said to be little short of idolatry, and has perhaps made him tender toward all children. It is a noticeable fact that he never accepts invitations, while on his tours, to any entertainments except to children's parties.

It is remarkable to know that Paderewski never took a music lesson until after he was 21 years of age, and in less than ten years from that time was the musical wonder of the world. It was his intention when he began his studies in Berlin, to compose music—that appearing the most lucrative—but his great talent as a performer was soon discovered, and he decided to devote himself to piano playing. He studied for sometime under Leschetizky, the husband of Mme. Essipoff.

His real fame began in London, where he appeared in concerts during the early summer of 1890. In November, 1891, he came to America and his European triumphs were repeated in this country. Unlike most new aspirants for public favor, he was spared the ordeal of adverse criticism. All the critics with one accord extolled his praises from the beginning, declaring that in coloring and expression he was equal to Liszt and Rubenstein, while his technical mastery of the key board infinitely surpassed all other players. No other pianist ever exhibited so much power and endurance in finger and wrist movements, or more delicacy and softness.

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ANNIE LOUISE CARY.

Annie Louise Cary is a native of Maine, where she began her career as a vocalist and earned her first laurels. Her fame soon reached Boston, where she pursued musical studies under various competent instructors, and where she became a general favorite. So great was the interest in her in that city that a concert was given for her at Music Hall, which netted her an amount sufficient to send her to Europe and to forward her studies under superior masters there. On her return she appeared in opera and was enthusiastically received. She continued her studies diligently, both here and abroad, and became, in the judgment of many good critics, the foremost contralto singer of America. Her abilities as a singer are no more conspicuous than her worth as a woman, as her host of admiring friends unanimously testify. For a number of seasons she was the leading contralto of the famous Italian Opera Company managed by Colonel Mapleson, other members being Patti, Campanini, Galassi, and such famous artists. On June 29th, 1882, Miss Cary was married to Mr. C. M. Raymond, of New York, and has not since appeared on the operatic stage, though she occasionally sings at concerts for charitable purposes.

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Anna Louise Cary

FRANZ ABT.

Not as a singer, but as a composer of songs, this famous man . deserves a place in our collection. There has been no writer whose song-music has attained a wider and better-deserved popularity than he ; and there are no songs that, more than his, combine the popular quality with high artistic excellence. Such compositions as "When the Swallows Homeward Fly," "Over the Stars There is Rest," etc., are immortal. Franz Abt was born in 1819, at Calenburg, Prussia. He was early destined for sacred orders, and was, in time, sent to one of the famous schools to study theology. But Franz delighted more in music than in theology, and began to compose simple pieces for the piano, and ballads, which soon gained wide favor and eventually secured to him the position as musical conductor of the Stadt Theatre, in Zurich, Switzerland. In 1852 he visited Brunswick, where there was a festival of the North German Sangerbund, and he was so warmly received that he was induced to emigrate thither. His fine and finished rendering of Mendelssohn's "St. Paul" secured him the position as chapelmaster of the Duke of Brunswick. The name of Franz Abt is dear to every German of the Fatherland ; and throughout the world, wherever the charms of refined melody hold sway, his delightful compositions are echoed from heart to heart.

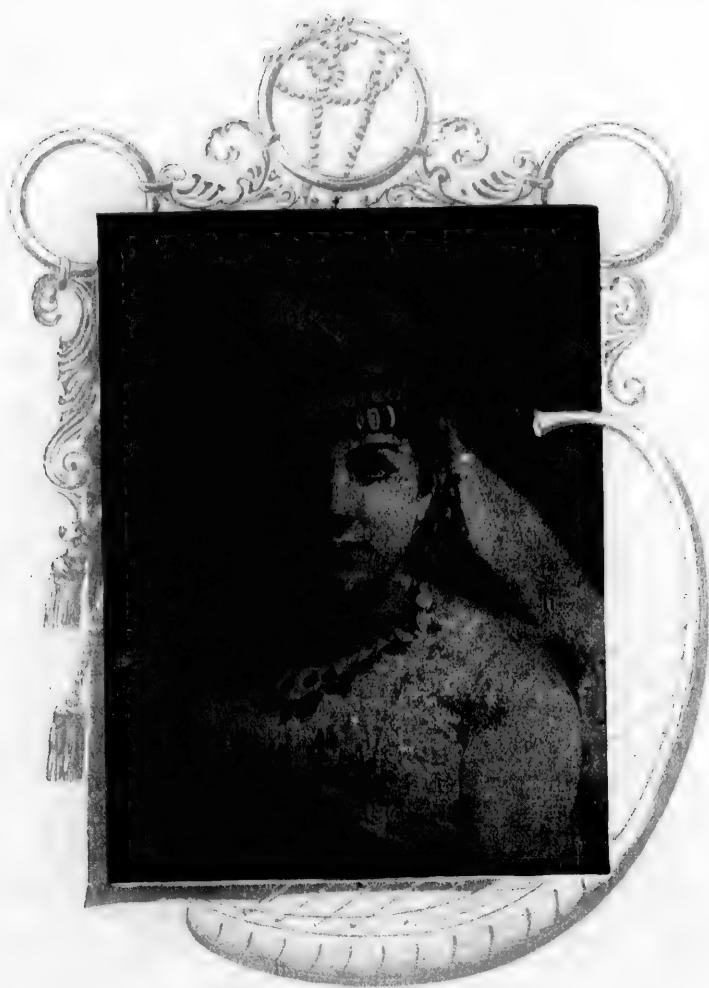


FRANZ ABT.

MARIA ROZE.

Maria Roze has for years been famous as one of the best dramatic sopranos on the operatic stage. Her range of parts is wide, and her successes have been marked in all parts of the world. She is a French woman, and an ardent patriot. When the war of 1870-71, with Germany, broke out, she was in Paris, and she remained there all through the siege and the Commune. Frequently she appeared in public to sing the "Marseillaise" or to recite some patriotic poem. She also organized concerts for the aid of the hospitals, and was so energetic in good works that several medals and a diploma were afterward conferred upon her by the Government. During the Commune, it is related, she was much annoyed by a disreputable young man, who sought her love, and who threatened her frequently with a terrible punishment if she continued to turn a deaf ear to his suit, and finally invited her to meet him alone at a retired part of the Bois de Boulogne to say him yes or no, again threatening her with permanent disfigurement in case of another refusal. Greatly alarmed she consulted her friends, who in turn informed the police. On their suggestion she went to the rendezvous, and when the young man spoke to her, four concealed gendarmes rushed upon him and secured him. A bottle of vitriol was found upon him. He was tried, convicted, and sentenced to three years' imprisonment. When the Communists threw open the prisons this young man escaped, and, still vowing vengeance, he wrote to her saying that he and his friends had sworn to hang her from the lamp-post opposite the door of her residence; but chance prevented him from carrying out his horrible design. As he was crossing the barricade near Mme. Roze's house he was shot dead!

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MARIE ROZE

EDOUARD REMENYI.

This popular violinist is of Hungarian origin, and his playing partakes of the romantic nature of the people of that country. He has had an extended and successful career in Europe and has spent several years in this country. At the close of a protracted tour in America in 1884, a leading musical critic remarked: "During Mr. Remenyi's sojourn in this country he has contributed a great deal to the pleasure of the lovers of a certain kind of violin-playing. He is so marked a personality that he could not conceal, if he wanted to, the fact that he does not pose as an interpreter of classical music, and he has not failed to see the advantage which lay in appearing just as nature designed him to be. By so doing he has imbued his work with a unique interest which has fascinated his harshest judges and frequently left them without a cause for complaint. He has figured as a violinist with a most astonishing mechanical equipment and with a daring and unique spirit; one given to the practice of trickeries as Ole Bull, even in his best period, was, and yet one full of original fire and poetry. There is no denying the strong current of genuine musical culture, earnest feeling, and sound education which flows through his playing, but it whirls and eddies around the rock of his strong naturalism and becomes eccentric and bizarre."

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Edouard Reményi

CHRISTINE NILSSON.

CHRISTINE NILSSON, the daughter of a laboring man, was born at Wederslöv, Sweden, August 3, 1843. At an early age she evinced great taste for music. She became quite proficient on the violin, learned the flute, and attended fairs and other places of public resort, at which she sang, accompanying herself on the violin. While performing in this manner at a fair at Ljungby, in June, 1857, her extraordinary powers attracted the attention of Mr. F. G. Thornérhjelm, a gentleman of influence, who rescued her from her vagrant life, and placed her at school, first at Halmstad, and afterwards at Stockholm, where she was instructed by M. Franz Berwald.

She made her first appearance at Stockholm in 1860, and afterwards went to Paris to finish her musical education under Masset and Wurtel. She made her first appearance in London at Her Majesty's Theatre in 1867, and proved the great operatic attraction at that establishment during the season. She made her first appearance in this country in 1870, and within less than a year she is said to have cleared \$150,000.

After a transatlantic trip of two years she returned to Drury Lane Theatre, May 28, 1872, and during that year was married to M. Auguste Rouzand, the son of an eminent French merchant. He died at Paris, February 22, 1882. Madame Nilsson made her "farewell appearance" in New York, April 16, 1883, before a crowded audience, thus closing the most successful concert tour ever made in this country. Madame Nilsson again visited this country during the season of 1884-5, and was received with much enthusiasm in all places where she made her appearance. She is not more distinguished for her rare musical gifts than for her charms as a woman and her noble character.

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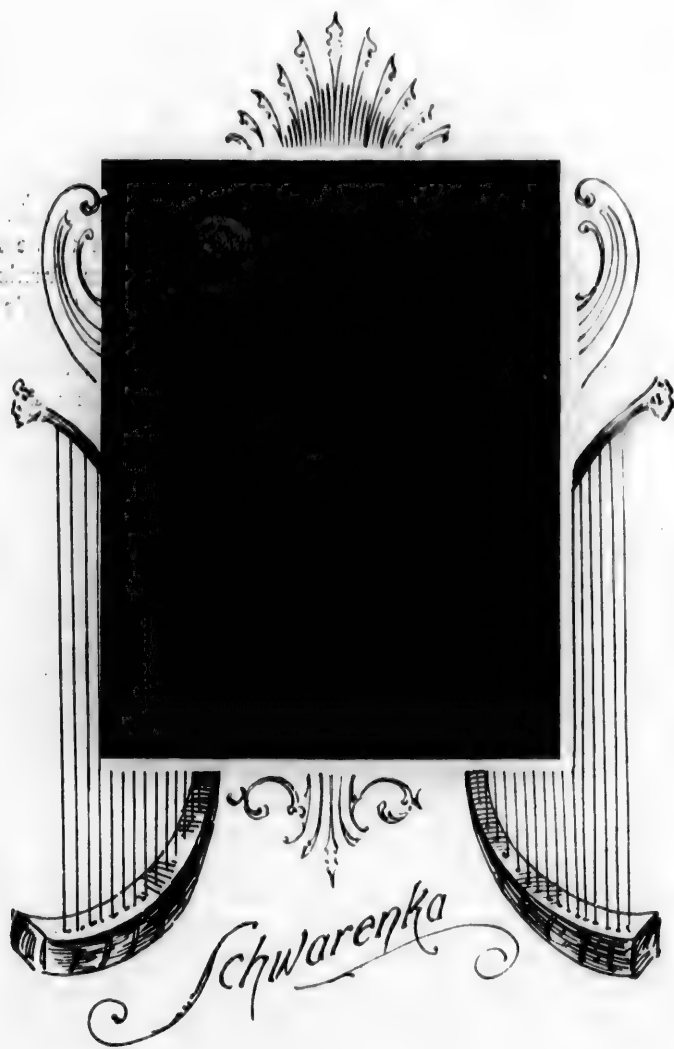
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XAVIER SCHWARENKA

Both as a composer of music and as a performer on the piano-forte, Herr Scharwenka is entitled to the highest consideration. He is a native of Santer, in Posen, where he was born in 1842, and he was one of the most brilliant students in the famous Kullak's Academy in Berlin. His first public performance occurred at Berlin, in 1862, and with the exception of five years of army service, he has taught music there ever since. He has given concerts in most of the large cities of Europe, and is regarded by the best critics there as in the foremost rank. In 1890-91 he visited America, and won the most favorable opinions of all who heard his masterly performances. His published musical compositions are numerous, and comprise some concertos and sonatas that hold a high place in the best piano-forte repertoires. In his own performances, he does not confine himself to the works of any one master, or to any especial class of music, but interprets all with equal skill. He is now at the head of a great conservatory of his own, which ranks among the most important schools of music on the European continent.

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JOHN PHILIP SOUSA.

The most popular band-master in America is John Philip Sousa, but he is no less popular as a composer. In fact, as a creator of martial music of a high order, perhaps, no writer of modern times approaches him.

He was Director of the Marine Band in Washington for a number of years, furnishing music at nearly all great social occasions and public gatherings in our National Capitol, being frequently employed at the White House receptions of especially notable character. For the past few years Mr. Sousa's headquarters have been in New York City, where he is the head of a large organization and has the most splendidly equipped band in America. Indeed, its superior is not to be found, perhaps, anywhere in the world. His orchestra concerts furnish the most popular entertainments for a large number of Gotham's *elite*.

During the summer of 1895, Mr. Sousa was stationed at Manhattan Beach, where his daily concerts played no small part in attracting a large attendance of the music-loving public to that popular resort from New York and vicinity.

Among the many popular pieces of music which Sousa has composed we may mention the "Washington Post" and "Liberty Bell" marches, which have become familiar and famous throughout the world. His compositions command a high price, and the royalty received from their sale is rapidly adding to the wealth of their famous author. By a recent arrangement the entire publication of Mr. Sousa's music has been transferred to the management of one publisher, and it is so carefully guarded and exclusively held that he will doubtless not be permitted for many years to come, to favor the public as he has in the past, occasionally, by allowing its publication in current literary journals.

By birth and education Mr. Sousa is an American, and all Americans are justly proud of him. To those who have the pleasure of knowing him personally he is said to be a most companionable man of the world, possessing in an eminent degree that grace of manner which makes every one feel at ease and at home in his presence; but when he assumes the rôle of a director he becomes complete master of the situation. He is a rigid disciplinarian and thoroughly executive, looking personally and systematically into every detail, and exacting the most scrupulous attention to, and execution of, his orders.

Mr. Sousa is said to be passionately fond of songs and vocal music generally. Mr. Geo. M. Vickers, of Philadelphia, has written a spirited song entitled "At the Gay Manhattan Beach," which he dedicated to his friend Sousa upon its publication in 1896.

EYES THAT WATCH FOR ME.

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GEORGE COOPER.

ADAM GEIBEL.

Andante.



1. The stars that gem the evening sky May cheer our lone - ly
 2. Oft dark and lone - ly life may seem, But all its storms de -
 3. I heed not what the world maybring, Of shad - ow or of

way;..... While wea - ry hours are glid - ing by, May
 part;..... When we may share one gen - tle beam, The
 care;..... To one dear lov - ing heart I cling, For

bles with gen - tle ray; But there are lights of pur - er
 sun - shine of..... the heart! Our road may lead thro' wea - ry
 joy and rest are there! And if I'm lone - ly left to

T. S. 11 Can.

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beam..... Than those o'er land or sea;..... Oh!
 gloom..... But oh, what joy to see,..... When
 grieve..... Like some sad leaf - less tree,..... I

dear - er far than fair - est star,..... Dear eyes that watch for
 all is past, a smile at last,..... And eyes that watch for
 know a - bove, I'll meet in love,..... Dear eyes that watch for

me!..... Oh, dear - er far than fair - est star, Dear
 me!..... When all is past, a smile at last, And
 me!..... I know a - bove, I'll meet in love, Dear

cres.

ad lib. **CHORUS.**
Allegretto.

eyes, dear eyes that watch for me!
 eyes, and eyes that watch for me!
 eyes, dear eyes that watch for me! } Lov-ing and ten - der, Sweet in their

p colla voce. *p*

Oh!
When
I

splen - dor, No mat - ter where they may be!.....

cres.

for
for
for

Shar - ing life's glad - ness, Light - ing its sad - ness, The dear eyes that

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watch for me!.....

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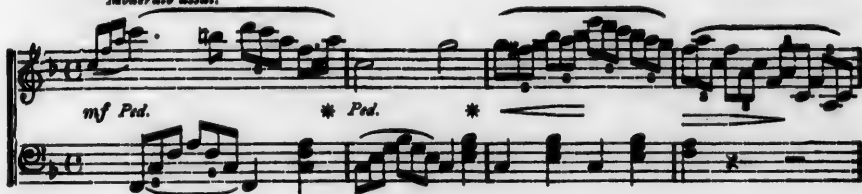
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THAT IS LOVE,

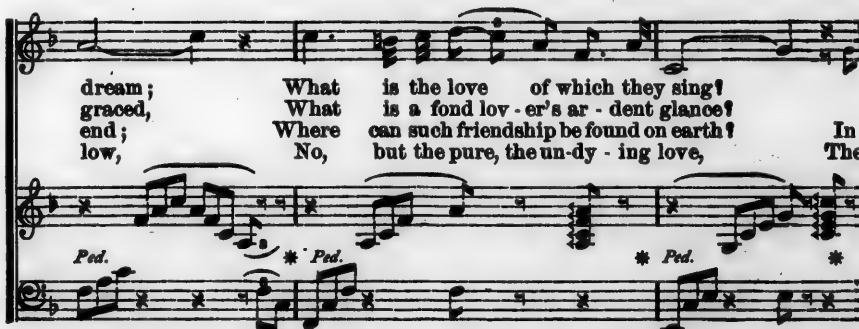
Arranged by W. D.

Moderato assai.

McLENNON.



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|--|---------------------------------------|
| 1. Love, sweet love is the po-et's theme, | Love, sweet love is the po-et! |
| 2. Love, sweet love, how the word's misplaced, | Love, sweet love, how the theme's di |
| 3. Oh, the love of a faithful friend, | True, true love that will nev-er |
| 4. Love, sweet love, not the passion's glow, | That some call love on this earth be- |



dream ;	What	is the love	of which they sing!	
graced,	What	is a fond lov - er's ar - dent glance!		
end ;	Where	can such friendship be found on earth!		In
low,	No,	but the pure, the un - dy - ing love,		The



On - ly a phan - tom un - real thing!	'Tis but the dalliance, the
What is a maiden's shy ad - vance!	What is the pressure, the
true hearts a - bove it find - eth birth,	Friends, meet with friends, and they
as - cred af - fec - tion from a - bove,	'Tis not the love, not the

dalliance of youth and maid,
 pressure of am - 'rous lips!
 vow, they vow to cling,
 love for a beau - teous face,

'Tis but the pas - sion, the
 What is the pres - sure, the
 Of - ten, a - las! does their
 'Tis not the love that time's

pas - sion of vows that fade;
 pres - sure of fin - ger tips!
 love, their love take wing;
 rav - a - ges soon will chase,

'Tis not the Heav - en, the
 On - ly the pleas - ure, the
 Sel - dom, a - las! can such
 'Tis not the love born in

heaven implanted glow That true hearts call love, ah no! ah no!
 joys of passing day, 'Tis not the love that will live for aye!
 faith - ly friendship be, As that of two comrades who went to sea.
 bright - ly sparkling eyes, Ah no, 'tis the love sent from Par - a - dise.

REFRAIN.

See a mother gazing on her ba - by boy, With ecstatic eyes and heart that
 See a father standing at his cottage door, Watching ba - by in the gut - ter
 When the squall had struck the ship, and she was lost, Clinging to a plank the chums were
 See a husband parting from a darling wife, Bearing arms for freedom and the

Tempo Moderato.

fill with joy; He to her is pur-est gold without al-loy,
 roll-ing o'er; Laughing at his merry pranks, but hark, a roar!
 tem-pest tost; But the plank was water-logg'd, and sank almost,
 bat-tle's strife; Gaz-ing on her portrait where the foes are rife,

For him how she pray'd to Heav'n above, How she guides his footsteps thro' the
 Help, oh help him, gracious Heav'n above! Dashing down the road there comes a
 One of them must meet his God a-bove. One of them said, "Jack this plank will
 Treasur-ing a lock of hair, a glove. See the wife from whom the husband

vale of strife, Watch-es o'er his bedside when infec-tion rife,
 mad-den'd horse, Out the fa-ther rush-es with re-sist-less force,
 not hold two," You've a wife and children, so I'll die for you,
 had to part, News has come, he's fallen, how the tear-drops start!

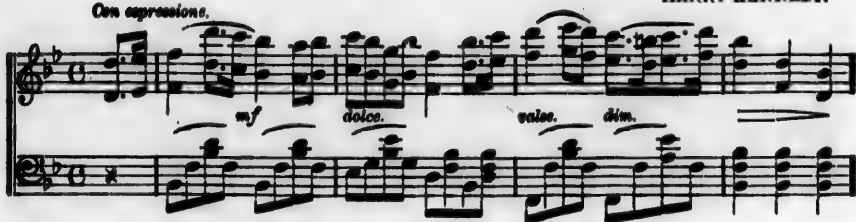
Risking for her ba-by boy her health, her life, That is love, that is love!
 Saves the child, but he lies there a mangled corpse, That is love, that is love!
 Good-bye Jack!" he leaves the plank and drops from view, That is love, that is love!
 How she droops and the dies of a broken heart! That is love, that is love!

ad lib.

Ped. * *Ped.* *

A FLOWER FROM MOTHER'S GRAVE.

HARRY KENNEDY.

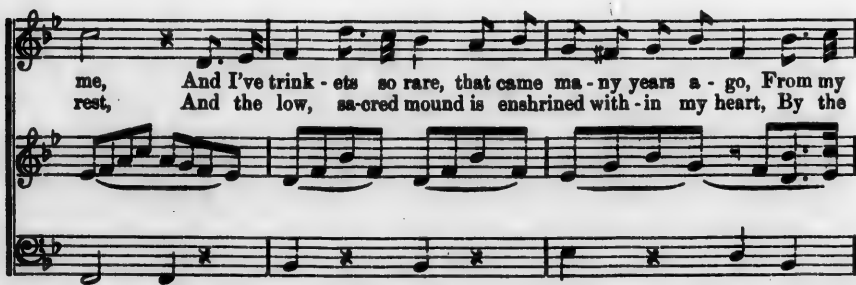
Con espressione.

1. I've a cas - ket at home, that is fill'd with precious gems; I have pictures of friends dear to
 2. In the quiet country churchyard they laid her down to sleep; Close beside the old home she's at

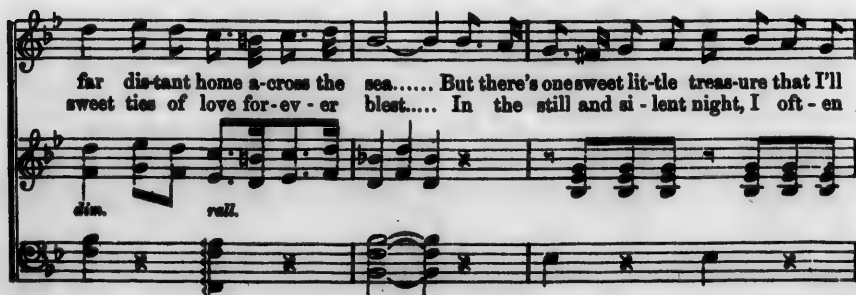


me,
rest,

And I've trink - ets so rare, that came ma - ny years a - go, From my
 And the low, sa - cred mound is enshrined with - in my heart, By the



far dis - tant home a - cross the sea..... But there's one sweet lit - tle treas - ure that I'll
 sweet ties of love for - ev - er blest..... In the still and si - lent night, I oft - en



ev - er dear-ly prize Bet - ter, far, than all the wealth beneath the wave; Tho' a
 dream of home a - gain, And the vis - ion tells me ev - er to be brave; For the

small, faded flow' ret, that I pluck'd in childhood's days, 'Tis a flow'r from my angel mother's grave.
 last link that binds me to that place I love so well, is the flow'r from my angel mother's grave.

dim. rit.

CHORUS.
 SOPRANO.

Treas - ured in my mem - 'ry, Like a hap - py dream,
 ALTO.
 Treas - ured in my mem - 'ry, Like a hap - py dream,
 TENOR.
 Treas - ured in my mem - 'ry, Like a hap - py dream,
 BASS.

ACCOMP.

mf

Are the lov-ing words she gave, And my heart fond-ly cleaves To the

Are the lov-ing words she gave, And my heart fond-ly cleaves To the

Are the lov-ing words she gave, And my heart fond-ly cleaves To the

The musical score for the first system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are printed below the staves.

dry and withered leaves—'Tis a flow'r from my an-gel moth-er's grave.

dry and withered leaves—'Tis a flow'r from my an-gel moth-er's grave.

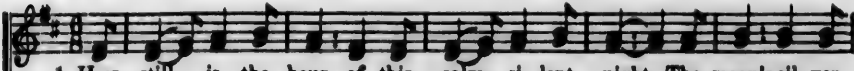
dry and withered leaves—'Tis a flow'r from my an-gel moth-er's grave.

The musical score for the second system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are printed below the staves. The first and third staves have the lyrics "dry and withered leaves—'Tis a flow'r from my an-gel moth-er's grave." The second staff has the lyrics "dry and withered leaves—'Tis a flow'r from my an-gel moth-er's grave." with "dim." and "ritard." markings above the notes. The fourth staff has the lyrics "dry and withered leaves—'Tis a flow'r from my an-gel moth-er's grave." with "dim." and "ritard." markings above the notes.


LOVELY, SILENT NIGHT.

C. H. G.


CHAR. H. GABRIEL.




1 How still is the hour of this calm, si-lent night, The moon's sil-ver
2 We wan-der a-down thro' the tall, murm'ring trees, And breathe in the
3 No hour of the day is so sweet and so still, No hour of the



beams fill our hearts with de-light; The saph-yr's low song, and the
joys of the soft, balm-y breeze; The night-in-gale's song fills our
day can our bo-soms so fill With pleas-ure, and free-dom from



stars in the sky, Seem to whis-per to us of a sweet by-and-
hearts with de-light As we wan-der a-long in the sweet, si-lent
toil and from care, As the still, qui-et hour of a night calm and



- by, Yes, whis-per to us of a sweet by-and-
night, We wan-der a-long in the sweet, si-lent
fair, As the still, qui-et hour of a night calm and

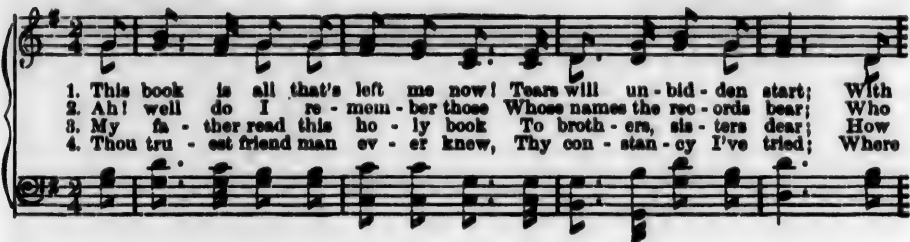


- by, Lovely, si-lent night! Love-ly, si-lent night!
night, Lovely, si-lent night! Love-ly, si-lent night!
fair, Lovely, si-lent night! Love-ly, si-lent night!

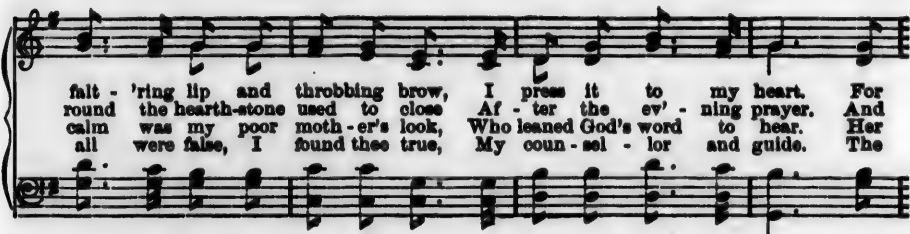
My Mother's Bible.

HENRY RUSSELL.

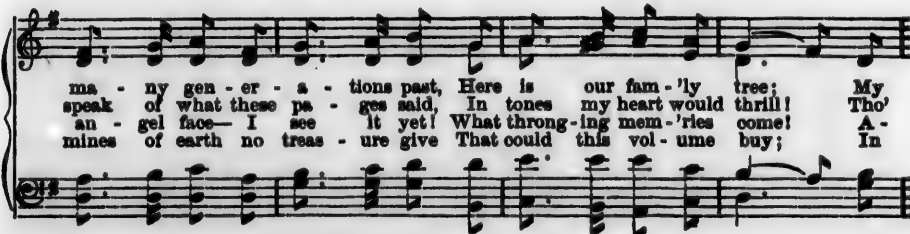
GEORGE P. MORRIS.



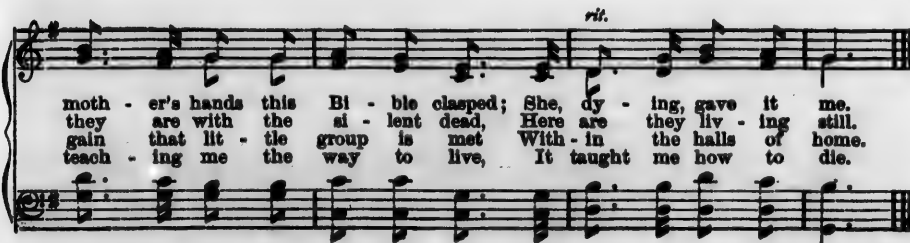
1. This book is all that's left me now! Tears will un-bid-den start; With
 2. Ah! well do I re-mem-ber those Whose names the rec-ords bear; Who
 3. My fa-ther read this ho-ly book To broth-ers, sis-ters dear; How
 4. Thou tru-est friend man ev-er knew, Thy con-stan-cy I've tried; Where



falt-'ring lip and throbbing brow, I press it to my heart. For
 round the hearth-stone used to close Af-ter the ev'-ning prayer. And
 calm was my poor moth-er's look, Who leaned God's word to hear. Her
 all were false, I found thee true, My coun-sel-lor and guide. The



ma-ny gen-er-a-tions past, Here is our fam-ly tree; My
 speak of what these pa-ges said, In tones my heart would thrill! Tho'
 an-gel face-I see it yet! What throng-ing mem'-ries come! A-
 mines of earth no treas-ure give That could this vol-ume buy; In



moth-er's hands this Bi-ble clasped; She, dy-ing, gave it me.
 they are with the al-lent dead, Here are they liv-ing still.
 gain that lit-tle group is met With-in the halls of home.
 teach-ing me the way to live, It taught me how to die.

I Love My Sailor Boy.

Balled by GEO. A. CRAIG.

Arranged for the Guitar by SEP. WINNER.

Voice.

1. He said good-by a year a-go, And sail'd a-cross the
 2. 'Twas but a dream, the cru-el sea My love had not brought

Guitar.

sea; He said, my love, I will return A-gain sweet-heart to
 back, And gold-en years had fled apace, Since I had seen my

thee. One night I had the sweet-est dream, A vis-ion v-rous clear—I
 Jack. But then there came an-oth-er dream, His form m-drew When

saw his ship at an-chor ride, My love stood smil-ing near, I
 I a-woke, oh joy, oh bliss, My dream, my dream was true, When

saw his ship at an-chor ride, My love stood smil-ing near.
 I a-woke, oh joy, oh bliss, My dream, my dream was true.

I LOVE MY SAILOR BOY.

Tempo di Valze.

Jack stood be - side me, laugh - ing and teas - ing, Shout - ing his lus - ty a -

hoy..... Ah, hap - py meet - ing, What joy - ous greet - ing,

Gave I my brave sail - or boy..... You have my heart, love,

We'll nev - er part, love, Ah, how his words gave me joy..... Here in our

cot, love, I'll cast my lot, love, I love my brave sail - or boy.....

rit. tempo.

THE OLD ARM CHAIR.

COOKE

Andante con espressione.

RUSSELL. By per.

I love it, I love it, and who shall dare To

hide me for loving that old arm chair; I've treasured it long as a

ho - ly prize, I've be - dew'd it with tears, and embalm'd it with sighs; 'Tis

bound by a thou - sand bands to my heart, Not a tie will break, not a

Link will start. Would ye learn the spell, a mother sat there, And a

This system contains the first two staves of music. The first staff is the vocal line, and the second is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

sa - cred thing is that old arm chair.

This system contains the next two staves of music. The piano accompaniment in the second staff includes dynamic markings: *f* (forte), *p* (piano), *mf* (mezzo-forte), and *p* (piano). The lyrics continue below the vocal staff.

I sat and watch'd her ma - ny a day, When her eye grew dim, and her

This system contains the third and fourth staves of music. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The lyrics continue below the vocal staff.

locks were grey, And I almost worship'd her when she smil'd, And turn'd from her Bible to

This system contains the final two staves of music on this page. The piano accompaniment continues with the same rhythmic patterns. The lyrics conclude below the vocal staff.

bless her child. Years roll'd on, but the last one sped, My i-dol was shatter'd, my

The first system of musical notation for the song. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef with chords, and a bass line in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

earth-star fled; I learnt how much the heart can bear, When I saw her die in that

The second system of musical notation. It continues the vocal line, piano accompaniment, and bass line. The lyrics are written below the vocal line.

old arm chair. 'Tis past! 'tis past! but I

The third system of musical notation. It continues the vocal line, piano accompaniment, and bass line. The lyrics are written below the vocal line. Dynamic markings 'mf' and 'p' are present in the piano accompaniment.

gaze on it now With quivering breath, and throbbing brow, 'Twas there she nurs'd me, 'twas

The fourth system of musical notation. It continues the vocal line, piano accompaniment, and bass line. The lyrics are written below the vocal line.

there she died; And mem - 'ry flows with la - va tide.

This system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The lyrics are written below the vocal staff.

Say it is fol - ly, and deem me weak, While the scald - ing drops start

This system consists of three staves. The top staff is a vocal line in treble clef. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The lyrics are written below the vocal staff.

down my cheek; But I love it, I love it, and can - not tear My

This system consists of three staves. The top staff is a vocal line in treble clef. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The lyrics are written below the vocal staff.

soul from a mother's old arm chair.

This system consists of three staves. The top staff is a vocal line in treble clef. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The lyrics are written below the vocal staff. Dynamic markings *f*, *p*, and *mf* are present in the piano accompaniment.

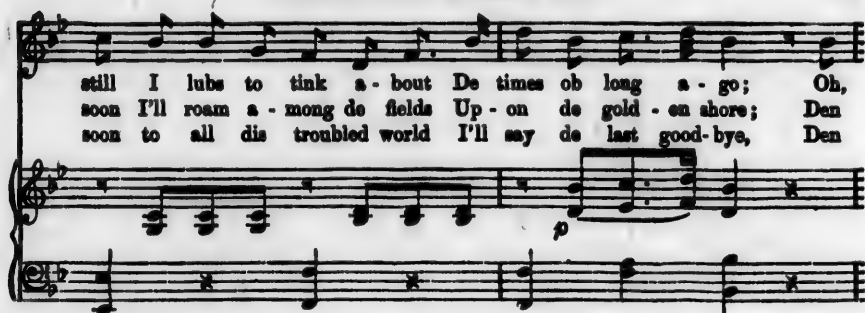
I' SE COMIN' CLOSE TO EIGHTY YEAR.

G. M. V.

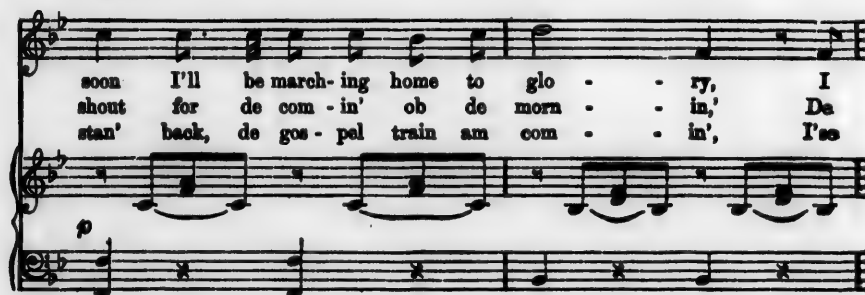
GEORGE M. VICKERS.



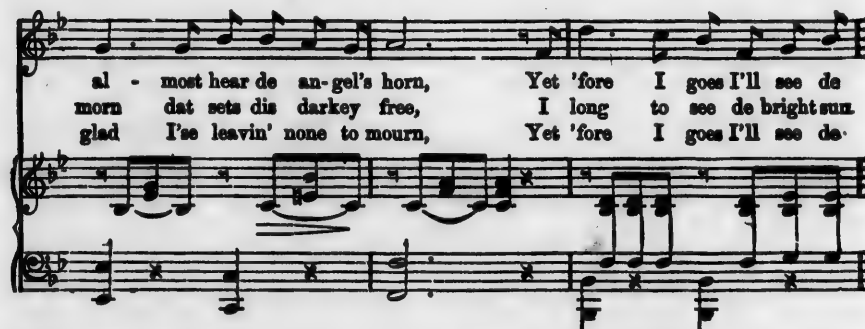
com - in' close to eight - y year, Dis head am white as snow, But
com - in' close to eight - y year, De work - in' days am o'er, An'
com - in' close to eight - y year, De win - ter time am nigh, Oh,



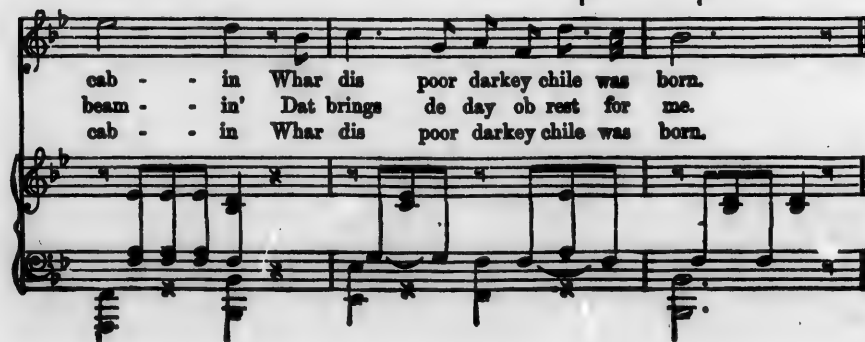
still I lubs to tink a - bout De times ob long a - go; Oh,
soon I'll roam a - mong de fields Up - on de gold - en shore; Den
soon to all dis troubled world I'll say de last good - bye, Den



soon I'll be march - ing home to glo - - ry, I
shout for de com - in' ob de morn - - in', De
stan' back, de gos - pel train am com - - in', I'se



al - most hear de an - gel's horn, Yet 'fore I goes I'll see de
morn dat sets dis darkey free, I long to see de bright sun
glad I'se leavin' none to mourn, Yet 'fore I goes I'll see de



cab - - in Whar dis poor darkey chile was born.
beam - - in' Dat brings de day ob rest for me.
cab - - in Whar dis poor darkey chile was born.

CHORUS.
SOPRANO.


Yes, I must go to de lubb'd ones, No one am left for me to weep;

ALTO.




Yes, I must go to de lubb'd ones, No one am left for me to weep;

TENOR.




Yes, I must go to de lubb'd ones, No one am left for me to weep;

BASS.



Down 'neaf de shade ob de green palmetto tree, On - ly dar let dis poor darkey sleep.



Down 'neaf de shade ob de green palmetto tree, On - ly dar let dis poor darkey sleep.



Down 'neaf de shade ob de green palmetto tree, On - ly dar let dis poor darkey sleep.



KISS ME, AS I FALL ASLEEP.

181

BIRDSEYE.
Andante.

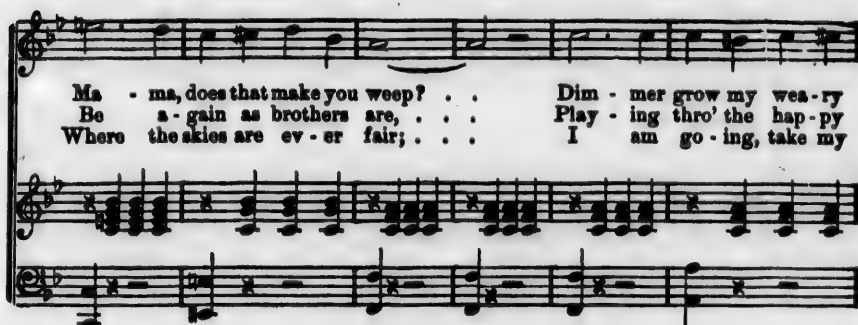
DOUGHERTY. By per.

1. Ma - ma, you are tired I
2. Ma - ma, I re - mem - ber
3. You will miss your lit - tle


know, . . . Watch - ing by me night and day; . . .
now, . . . Broth - er Char - lie lay just so, . . .
boy, . . . And I'd rath - er stay with you; . . .

Soon you'll rest, for I must go, . . . I must die, I heard them
And you kiss'd him, lips and brow, . . . When he said that he must
Think, dear Ma - ma, of the joy . . . When we meet where all is

say. . . . That means go - ing to the skies; . . .
go. . . . Soon, dear Ma - ma, we shall meet, . . .
day. . . . You have told me of the land . . .



Ma - ma, does that make you weep? . . . Dim - mer grow my wea - ry
 Be a - gain as brothers are, . . . Play - ing thro' the hap - py
 Where the skies are ev - er fair; . . . I am go - ing, take my



eyes; . . . Kiss me, as I fall a - sleep. . . .
 street . . . Of that sun - ny land a - far. . . .
 hand, . . . We shall be to - geth - er there! . . .

SOPRANO.



O, your tears fall on my face; . . . Ma - ma, mama, do not weep! . . .

ALTO.



TENOR.



O, your tears fall on my face; . . . Ma - ma, mama, do not weep! . . .

BASS.

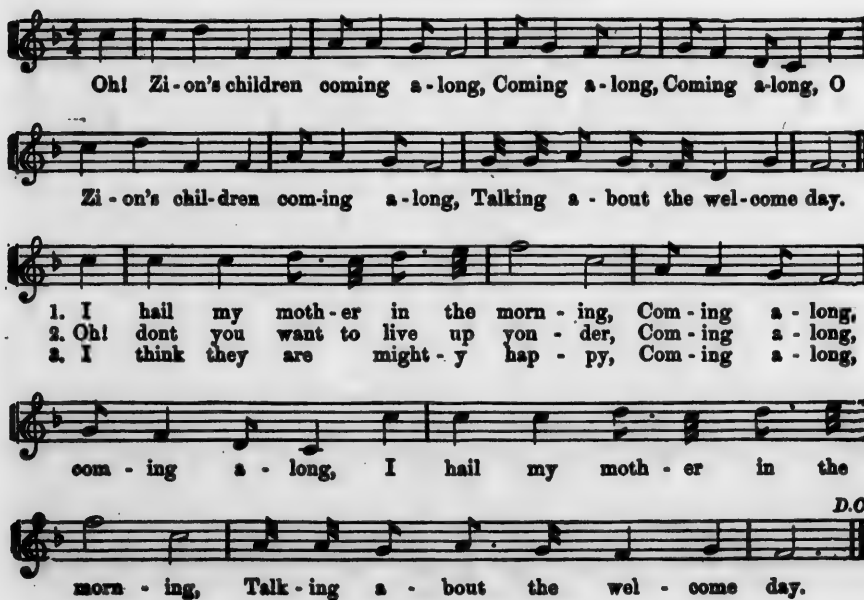





Heav'n is such a pretty place; . . Kiss me as I fall a - sleep!

Heav'n is such a pretty place; . . Kiss me as I fall a - sleep!

ZION'S CHILDREN.



Oh! Zi-on's children coming a-long, Coming a-long, Coming a-long, O

Zi-on's chil-dren com-ing a-long, Talking a-bout the wel-come day.

1. I hail my moth-er in the morn-ing, Com-ing a-long,
 2. Oh! dont you want to live up you-der, Com-ing a-long,
 2. I think they are might-y hap-py, Com-ing a-long,

com-ing a-long, I hail my moth-er in the

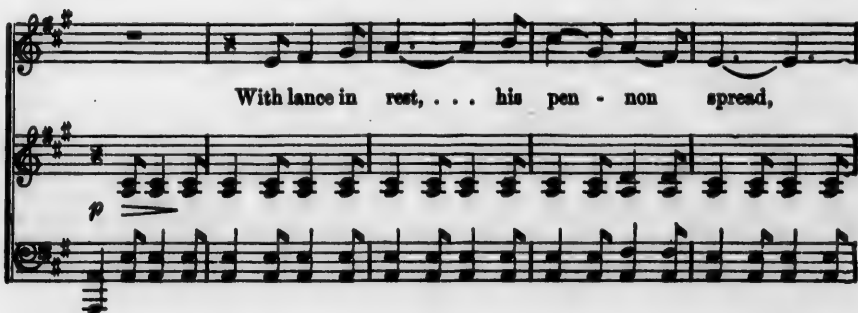
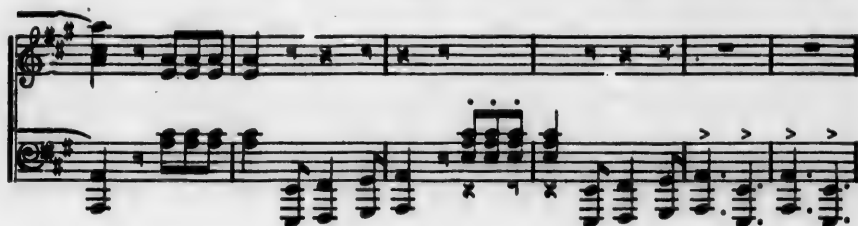
morn-ing, Talk-ing a-bout the wel-come day.

D.C.

TRUE TO THE LAST!

CHARLES J. ROWE.
Morriale.

STEPHEN ADAMS.



on - ward course pur - sue, And marks that course with heaps of

slain, with heaps of slain; His la - dy's glove . . . he proudly

wears, Ex - ult - ing shouts his bat - tle cry, . . .

The mot - to grav - en on his shield . . . "True to the

last I'll live or die, True, true to the last!"

This system contains the first vocal melody and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. Dynamics include *f* (forte) and *f>* (forniente).

This system continues the vocal melody and piano accompaniment. The piano part features more complex chordal textures. Dynamics include *f* (forte) and *ff* (fortissimo).

Poco andante.

The day is spent, night looks up - on the bat - tle field with

This system marks a change in tempo to *Poco andante*. The vocal melody continues, and the piano accompaniment becomes more spacious. Dynamics include *p* (piano).

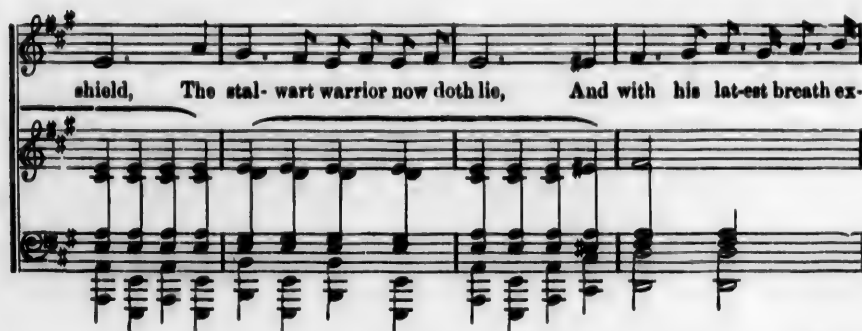
car-nage spread, And marks the fight, so l with el . . . ring heaps of valiant

This system concludes the page with the final vocal melody and piano accompaniment. The piano part has a more active, rhythmic accompaniment.

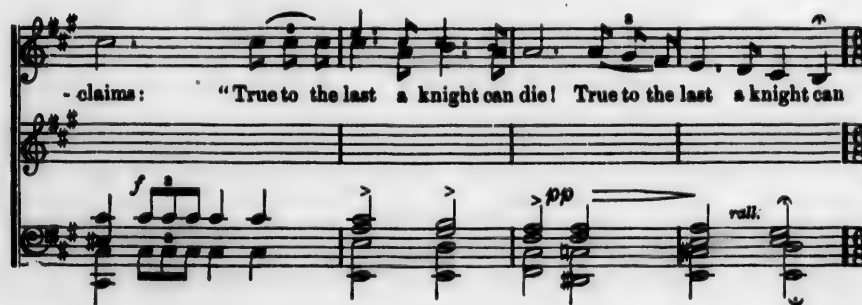
dead, of val - iant dead. Ex - pir - ing on his dint-ed



shield, The stal - wart warrior now doth lie, And with his lat-est breath ex-



- claims: "True to the last a knight can die! True to the last a knight can



die!"

Tempo primo.



A musical score system for the first system of the song. It features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "A maid-en wan - ders o'er the plain,". A piano dynamic marking 'p' is placed below the first measure of the piano accompaniment.

A maid-en wan - ders o'er the plain,

A musical score system for the second system of the song. It features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "With ea-ger eye... she scans the ground, She seeks for".

With ea-ger eye... she scans the ground, She seeks for

A musical score system for the third system of the song. It features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "one... she loves so well, Ah me! that he should thus be".

one... she loves so well, Ah me! that he should thus be

A musical score system for the fourth system of the song. It features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "found, should thus be found! Up-on his breast... she droops her".

found, should thus be found! Up-on his breast... she droops her

head ... With breaking heart ... she thus doth cry: ...

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the vocal line.

"For me he fought, ... for me he fell, ... True to the

The second system continues the musical piece with similar notation and lyrics.

last, ... with him I'll die, ... with him I'll die, ...

ff

The third system includes a dynamic marking of *ff* (fortissimo) below the piano part, which features a dense, rhythmic accompaniment.

True to the last, with him I'll die!"

ff colla voce.

The final system on the page concludes the musical phrase with the dynamic marking *ff colla voce.* (fortissimo, with voice).

SUMMER ROSES IN THE HEART.

COOPER.

THOMAS. By per.

1. When the merry birds are fly - ing Far beyond the wintry wave,
2. When the days are dark and dreary, When the hopes of youth decay,

poco riten.
When the purple leaves are dy - ing, And the flow'rs are in the grave,
Shall we linger sad and wea - ry, Sighing for the gen - tle May?
colla voce.

Shall we sigh while earth is sleep - ing? Shall we mourn that Joys depart?
Though the wintry winds are blow - ing, Yet we know they soon depart:

Let us hold within our keeping— Summer ros-es in the heart! Let us
Sweet, O, sweet while time is flowing— Summer ros-es in the heart! Sweet, O,

hold . . with-in our keep-ing— Sum-mer ro - ses in the heart.
sweet, . . while Time is flow-ing— Sum-mer ro - ses in the heart.

WAITING AT THE POOL.

HOUGH.

FISCHER. By per,

1. Thousands stand to-day in sorrow, Waiting at the pool; Say-ing they will
2. Souls, your filthy garments wearing, Waiting at the pool; Hearts, your heavy
3. Step in boldly, death may smite you, Waiting at the pool; Je - sus may no

wash to - mor-row, Wait-ing at the pool; Oth - ers step in
bur - den bear-ing, Wait-ing at the pool; Can it be you
more in - vite you, Wait-ing at the pool; Faith is near you,

left and right, Wash their stained garments white, Leaving you in sorrow's night
nev - er heard, Je - sus long ago hath stirred The waters with his mighty word.
take her hand, Seek with her the bet - ter land, And no longer doubting stand.

Waiting at the pool, Waiting, Wait - ing, Wait-ing at the pool.

DRIFTING CLOUDS.

H. L. D'ARCY JAXONE.

WALTER A. SLAUGHTER.

Andante.

mf *p*

Pod. * *Pod.* *

The sun - - set lin - ger'd in the west, The

day-light fad - ed low and dim; The tide came in with snow - y

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orest, ... The songbird sang its ves - per hymn; The

eve - ning bells rung out their chime To bless the hour that heav'n had

giv'n, That hal - - low'd hour that sure - ly

rall.
Time Had lent us from the hours of Heav'n.
rall.

For you and I were plight - ed, Plight - ed to part no

mf

more; Un - til the night should steal, love,

rall. O - ver the si - lent shore.

rall. *a tempo.* *p*

cres.

The sun - - set died a - bove the west, The

twi-light fad - ed o'er the lea; The song-bird slumber'd in its

nest, . . . The tide re-turn'd to meet the sea; A

hush fell o'er the ves-per chime, . . . A shad - ow stole o'er you and

me, But I would give my life if

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff.

time . . . Could give that hour once more to me.

rall.

rall.

This system contains the next two staves of music. The tempo marking "rall." appears above the first staff and below the second staff. The piano accompaniment features a prominent bass line with chords.

For you and I are part . . ed,

p *sf*

This system contains the next two staves of music. The piano accompaniment has a dense, rhythmic texture. Dynamic markings "p" (piano) and "sf" (sforzando) are present.

Part . . ed to meet no more,

This system contains the final two staves of music on this page. The piano accompaniment continues with a steady rhythmic pattern.

Un - til the day shall dawn, love,

O - ver the far - off shore.

f For you and I are part - ed,

Part - ed to meet no more;

Un - til the day shall dawn, love,

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with a dense, rhythmic pattern of eighth notes. The bottom staff is a bass line with a simpler harmonic accompaniment.

O - ver the far - - off shore;

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. A *cres.* (crescendo) marking is present above the vocal line.

Un - til the day shall dawn, love,

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. A *dim.* (diminuendo) marking is present above the vocal line.

O - ver the far - off shore.

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. Markings include *colla voce.* (colla voce), *dim.* (diminuendo), and *mf* (mezzo-forte).

GOING TO MARKET.

HAROLD WYNN.

LOUIS DIEHL.

Allegretto con gracia.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a series of whole notes. The middle staff is a treble clef with a key signature of two sharps and a 2/4 time signature, containing a melody with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of two sharps and a 2/4 time signature, containing a bass line with eighth and sixteenth notes. Dynamics include *p* (piano) and *f* (forte). Pedal markings include *Ped.* and ** Ped. **.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps and a 2/4 time signature, containing a melody with eighth and sixteenth notes. The middle staff is a treble clef with a key signature of two sharps and a 2/4 time signature, containing a melody with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of two sharps and a 2/4 time signature, containing a bass line with eighth and sixteenth notes. Dynamics include *p* (piano) and *f* (forte). Pedal markings include *Ped.* and ** Ped. **.

1 She was stand - ing by the wick - et, and she
2 Ma - ny mer - ry words were spo - ken, and the

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps and a 2/4 time signature, containing a melody with eighth and sixteenth notes. The middle staff is a treble clef with a key signature of two sharps and a 2/4 time signature, containing a melody with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of two sharps and a 2/4 time signature, containing a bass line with eighth and sixteenth notes. Dynamics include *p* (piano) and *f* (forte). Pedal markings include *Ped.* and ** Ped. **.

droop'd her pret - ty head: "I am go - ing to the mar - ket," with a
sun - light round them fell, But at e - ven, when re - turn - ing, he had

lit - tle sigh," she said, "And the bas - ket is so hea - vy, and I
some-thing more to tell: "Oh! the road of life we trav - el has its

poco rit.
think that it will rain, And the road is long and lone-ly thro' the
bur - dens we must bear, And the road is long and dreary; will you
colla voce.

cop - pice and the lane." With a ten - der glance he
wish me with you there?" Then her dimpled cheeks grew

an - swer'd, as her trou - bled look he met: "I am sure it will be
ro - sy as the sun set in the west, And she an - swer'd, look - ing

GOING TO MARKET.

201

poco rit. *a tempo.*

wea - ry, and it might be ver - y wet, . . . And the
shy - ly, at the lil - ies in her brea - st: . . . "You were

colla voce. *a tempo.*

hay is hard - ly ri - pen'd, so I hav - 'nt much to do, And if
kind to come to mar - ket, and you al - ways tell me true, So I

you will let me, Jen - nie, I would like to go with you; And if
think I'll have you, Don - ald, for the oth - er jour - ney, too; So I

colla voce.

poco a poco rit.

you will let me, Jen - nie, I should like to go with you."
think I'll have you, Don - ald, for the oth - er jour - ney, too."

Andantino con espressa.

First system of musical notation. The vocal line (treble clef) contains the lyrics "You and I... to - geth - - er, love, Nev - er mind the". The piano accompaniment consists of a right-hand part (treble clef) with a melody and a left-hand part (bass clef) with a simple harmonic accompaniment. The key signature has two sharps (F# and C#) and the time signature is 4/4.

Second system of musical notation. The vocal line continues with the lyrics "weath - er, love, You and I... to - geth - er, love,". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

Third system of musical notation. The vocal line contains the lyrics "All the way, all the way; You and". The piano accompaniment features a more active right-hand part with sixteenth-note patterns, while the left hand remains steady. A dynamic marking of *p* (piano) is present.

Fourth system of musical notation. The vocal line contains the lyrics "I... to - geth - - er, love, Nev - - er". The piano accompaniment continues with the active right-hand part and steady left-hand accompaniment.

First system of musical notation. The vocal line (treble clef) has the lyrics: "miud the weath - er, love, You and I ... to - geth - er,". The piano accompaniment (treble and bass clefs) includes the instruction *colla voce.* and a dynamic marking *f*.

Second system of musical notation. The vocal line continues with the lyrics: "love, All the way, all the way..". The piano accompaniment includes the instruction *1st time.* and ends with a double bar line.

Third system of musical notation. This system contains only the piano accompaniment (treble and bass clefs) and ends with a double bar line.

Fourth system of musical notation. The vocal line begins with the instruction *Tempo fo.* and the piano accompaniment with *D.S. al Fine* and *2d time.*. The system concludes with a double bar line and a dynamic marking *ff*.

A Mother's Song.

Words by Dr. BLATHERWICK.

Music by VIRGINIA GABRIEL.

Moderato.



p

1. Sleep, ba-by, sleep, your father's a-way, Sleep, ba-by, sleep, and moth-er will pray,
 2. Sleep, ba-by, sleep, your father's a-way, Sleep, ba-by, sleep, and moth-er will pray,

dim.

Pray for poor fa-ther who sails on the sea, Pray while I'm rock-ing his
 Pray all the night thro' the sea's sul-len roar, Pray while I'm watching and

babe on my knee; May breez-es blow gent-ly wher-e'er he may be, And
 weep-ing so sore; But there's fa-ther's voice com-ing up from the shore, And

A MOTHER'S SONG.

dim.

blow him home safe-ly to ba-by and me; Safe-ly, safe ly, to
ba-by and moth-er are weep-ing no more; Ba-by and moth-er are

ba-by and ..e..... to ba-by and me.
weep-ing no more,..... are

rit. a tempo. p

mf 2

weep-ing no

more.....

Heart Whispers.

Words by J. ANDERSSOHN.

Music by FRANZ ABT.

Animato.

Piano. *p poco a poco. cres.*

f

pp

p poco cres.

p

p poco cres.

cres.

1. If I should see up-on thy face A smile a-kin to sad-ness, I
 2. Then if I saw the shades depart, Love's peace-ful sky re-veal-ing, And

would 'twere mine the cloud to chase, And fill thy soul with glad-ness, Ay,
 marked the sun-shine of the heart O'er ev-'ry feature steal-ing I'd

206

HEART WHISPERS.

cres.

I would prom - ise happy hours, When grief should harm thee never, I'd
weave for thee a chaplet bright No chance nor change should sever; I'd

cres. *poco rit.*

seek to strew thy path with flow'rs, And whisper, "Thine for - ev - er!" I'd
welcome days of calm de - light, And whisper, "Mine for - ev - er!" I'd

p

seek to strew thy path with flow'rs, And whisper, "Thine for - ever!"
wel - come days of calm de - light, And whisper, "Mine for - ever!"

p *rit. f*

f *pp*

The Young Recruit.

Written and Arr. by LINDLEY.

Composed by KÜCKEN.

Allegretto.

1. See! these rib - bons gal - ly stream . . .
 2. We will march a - way to mor - . . .
 3. Shame! Lizette, to still be weap . . .

f marcato. *mf* *Ped.*

cres.

- ing, I'm a sol - dier now, Li - zette, I'm a sol - dier now, Li - zette, Yes, of
 - row, At the break - ing of the day, At the break - ing of the day, And the
 - ing, While there's fame in store for me, While there's fame in store for me, Think when

mf

bat - tle I am dream - - ing. And the hon - or
 trum - pets will be sound - - ing, And the mer - ry
 home I am re - turn - - ing, What a joy - ful

cres.
ben marcato.

I shall get. With a sa - bre by my side, And a
 cym - bals play. Yet be - fore I say good - bye, And a
 day 'twill be, When to church you're fondly led, Like some

p *pp dolce.*

THE YOUNG RECRUIT.

hol - met on my brow, And a proud steed to ride, I shall rush on the
last sad parting take, As a proof of your love, Wear this gift for my
la - dy smartly drest, And a he-ro you shall wed, With a med-al on his

mf
foe. Yes, I flat-ter me, Li - zette, 'Tis a life that well will suit; The gay
sake: Then cheer up my own Li - zette, Let not grief your beau-ty stain, Soon you'll
breast; Ha! there's not a maid-en fair, But with wel-come will sa-lute, The gay

mf
life of a young Re - cruit, The gay life of a
see the Re - cruit a - gain, Soon you'll see the Re -
bride of the young Re - cruit, The gay bride of the

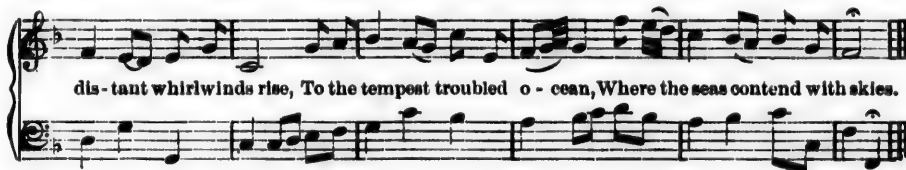
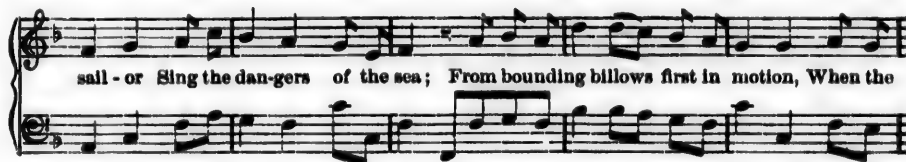
young Re - cruit.
cruit a - gain.
young Re - cruit.

f *Ped.*

f *sf*

The Storm.

By GEORGE ALEXANDER STEVENS.



Hark! the boatswain hoarsely bawling,—
By topsail sheets and haultyards stand,
Down top-gallants quick be hauling,
Down your staysails,—hand, boys, hand!
Now it freshens, set the braces,
Quick the topsail-sheets let go;
Luff, boys, luff, don't make wry faces,
Up your topsails nimbly clew.

Now all you at home in safety,
Sheltered from the howling storm,
Tasting joys by Heaven vouchsafed ye,
Of our state vain notions form.
Round us roars the tempest louder,
Think what fear our mind enthalls!
Harder yet it blows, still harder,
Now again the boatswain calls.

The topsail-yards point to the wind, boys,
See all clear to reef each course—
Let the foresheet go—don't mind, boys,
Though the weather should be worse.
Fore and aft the sprit-sail yard get,
Reef the mizzen—see all clear—
Hand up, each preventer-brace set—
Man the foreyards—cheer, lads, cheer!

Now the awful thunder's rolling,
Peal on peal contending clash;
On our heads fierce rain falls pouring,
In our eyes blue lightnings flash;
One wide water all around us,
All above us one black sky;
Different deaths at once surround us,
Hark! what means that dreadful cry?

The foremast's gone! cries every tongue, out
O'er the lee, twelve feet 'bove deck;
A leak beneath the chest-tree's sprung out—
Call all hands to clear the wreck.
Quick, the lanyards cut to pieces—
Come, my hearts, be stout and bold!
Plumb the well—the leak increases—
Four feet water in the hold!

While o'er the ship wild waves are beating,
We for our wives and children mourn;
Alas, from hence there's no retreating!
Alas, to them, there's no return!
Still the danger grows upon us,
Wild confusion reigns below;
Heaven have mercy here upon us,
For only that can save us now.

O'er the lee-beam is the land, boys—
Let the guns o'erboard be thrown—
To the pump, come, every hand, boys,
See, our mizzenmast is gone.
The leak we've found, it cannot pour fast,
We've lightened her a foot or more;
Up and rig a jury foremast—
She rights!—she rights!—boys, wear off shore.

Now once more on joys we're thinking,
Since kind heaven has spared our lives,
Come, the can, boys, let's be drinking
To our sweethearts and our wives:
Fill it up, about ship wheel it,
Close to the lips a brimmer join;—
Where's the tempest now, who feels it?
None—our danger's drowned in wine.

OH, THAT WE TWO WERE MAY! 13.

(DUET.)

REV. CHARLES KINGSLEY.
Andantino.

CHARLES GOUNOD.



chil-dren with young flowers play - ing Down the stream of the rich spring

chil-dren with young flowers play - ing Down the stream of the rich spring

cres.

breeze, Down the stream of the rich spring breeze. Oh, that we

breeze, Down the stream of the rich spring breeze.

f *dim.* *p*

two, Oh, that we two, . . . oh, that we two were may - -

Oh, that we two, that we two, that we two were may - -

cres. *f* *dim.*

First system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: ". ing. . . .". The second staff is another vocal line with lyrics: ". ing. . . . Oh, that we two sat dream - ing On the". The third staff is a piano accompaniment with a piano (p) dynamic marking. The bottom staff is a bass line. The key signature has one flat (B-flat), and the time signature is 4/4.

Second system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "sward of some steep trimm'd down, . . . Watch - ing the white mist". The second staff is another vocal line. The third staff is a piano accompaniment. The bottom staff is a bass line. The key signature has one flat (B-flat), and the time signature is 4/4.

Third system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "steam - ing From riv - er and mead and town. . . .". The second staff is another vocal line. The third staff is a piano accompaniment. The bottom staff is a bass line. The key signature has one flat (B-flat), and the time signature is 4/4.

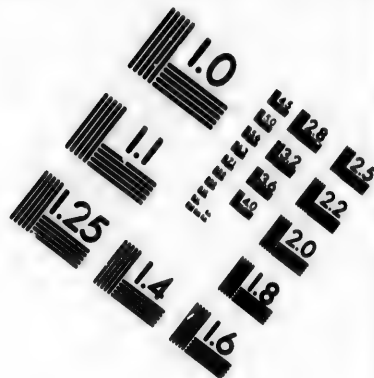
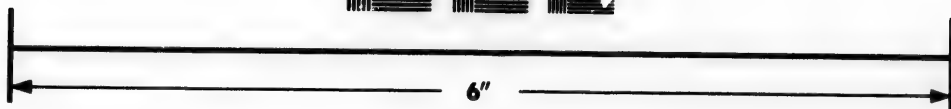
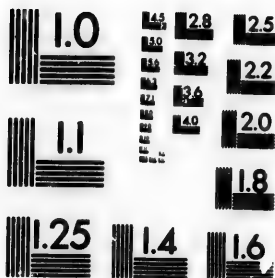


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10

Oh, that we two sat dream - ing, Oh, that we two sat

Oh, that we two sat dream - ing, Oh, that we two sat

cres. *p*

dream - - ing On the sward of some deep trimm'd down; . . .

dream - - ing On the sward of some deep trimm'd down; . . .

p

Oh, that we two were sleep - - ing Un - der the church - yard

pp

29

sod, . . . With our limbs at rest . . . In the

This system consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a vocal line with a treble clef, mostly containing rests. The third staff is a piano accompaniment with a treble clef, featuring a dense texture of eighth and sixteenth notes. The bottom staff is a piano accompaniment with a bass clef, featuring a similar dense texture of eighth and sixteenth notes.

quiet . . . earth's . . . breast, . . . And our souls at home with

And our souls at home with

p *cres*

This system consists of four staves. The top staff is a vocal line with a treble clef. The second staff is a vocal line with a treble clef, mostly containing rests. The third staff is a piano accompaniment with a treble clef, featuring a dense texture of eighth and sixteenth notes. The bottom staff is a piano accompaniment with a bass clef, featuring a similar dense texture of eighth and sixteenth notes. Dynamics include *p* (piano) and *cres* (crescendo).

God, with God, with God. . . .

God, with God, with . . . God. . . .

con *do.* *ff*

This system consists of four staves. The top staff is a vocal line with a treble clef. The second staff is a vocal line with a treble clef, mostly containing rests. The third staff is a piano accompaniment with a treble clef, featuring a dense texture of eighth and sixteenth notes. The bottom staff is a piano accompaniment with a bass clef, featuring a similar dense texture of eighth and sixteenth notes. Dynamics include *con* (con sordina), *do.* (diminuendo), and *ff* (fortissimo).

Oh, that we two were sleep - - ing Un - der the churchyard

sod with our limbs at rest, And our, and our
in the quiet earth's breast, And our

p *crea - -*

souls at home . . with God, at home.

souls at home . . with God, with God at home.

- - cen - - - - do. *ff* *Ped.* * *Ped.* *

with God,

with God, . . . at home with God,

accel.

This system contains the first four staves of the musical score. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment featuring dense chords. The fourth staff continues the piano accompaniment with a tempo marking of *accel.*

our souls at home with God.

our souls at home with God.

p

* In octaves to

This system contains the next four staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth staff continues the piano accompaniment with a dynamic marking of *p* and a note indicating that the piano part continues in octaves.

This system contains the final four staves of the musical score. The first staff is a vocal part. The second and third staves are piano accompaniment. The fourth staff continues the piano accompaniment.

THE HARP OF WALES.

GILBERTSON.

RICHARDS.

Andantino.

1. Oh, wake a - gain the Harp of Wales! Thou min-strel old with trembling
2. Tell how the maid at close of day; Look'd from her lat - tice high in

hand, And sing once more those ancient tales, That charm'd of yore thy na-tive
vain, For him who slain in bat-tle fray, Lay cold and pale up-on the

land. When dewy twi - light gathers round Each glen, and yon - der mountain
plain. Then sound again, thou Queen of song, While deep within the si - lent

veils, I love to hear the plaintive sound Of thy sweet chords, old Harp of
vales, The list'ning ech - oes still prolong, Thy sil-ver tones, old Harp of

And. 16. *a tempo.*

Wales, Oh! wake a-gain the Harp of Wales, Thou minstrel old with trembling

con anima.

rall.

hand, And sing once more those ancient tales, That charm'd of yore thy native land.

rall.

DANA.

Arranged from DONIZETTI.

Larghetto.

1. Hap-py the meek, whose gentle breast Clear as the summer's eve - ning ray,
 2. His heart no bro - ken friendships sting, No storms his peaceful tent in - vade;
 3. Spir - it of grace, all meek and mild, Inspire our breasts, our souls possess;

Calm as the re-gions of the blest, En-joys on earth ce - les - tial day.
 He rests be-neath th' Almighty's wing, Hos - tile to none, of none a - fraid.
 Re - pel each pas-sion rude and wild, And bless us as we aim to bless.

ERIN! THE TEAR AND THE SMILE.

THOMAS MOORE.
Andante con espressa.

1. E - rin! the tear and the
2. E - rin! thy si - lent tear

smile in thine eyes
nev - er shall cease;

Blend like the rain - bow that hangs in thy
E - rin! thy lan - guid smile ne'er shall in -

skies!
- crease,

Shin - ing thro' sor - row's stream, Sadd'ning thro' pleasure's beam,
Till, like the rain-bow's light, Thy va - rious tints u - nite,

Thy suns with doubtful gleam Weep while they rise!
And form in Heaven's sight One arch of peace!

GRACIOUS SPIRIT, LOVE DIVINE.

IRVING EMERSON. By per.

Andantino.

Tempo.

Legato.
1ST SOP. *ppp* *pp* *mf*

Gra - cious Spi - rit, Love di - vine, Let Thy light with - in me

SECOND SOPRANO.

Gra - cious Spi - rit, Love di - vine, Let Thy light with - in me

TENOR or ALTO an octave lower.

ORGAN ACCOMPANIMENT AD LIB.

pp shine, All my guilt - y fears re - move; *pp* Fill me with Thy
 shine, All my guilt - y fears re - move; *mf* Fill me with Thy

rit. heaven-ly love. *p a tempo.* Speak Thy pardoning grace to me; Set the
 heaven-ly love. Speak Thy pardoning grace to me; Set the

bur - dened sin - ner free ; Lead me to the Lamb of God,

bur - dened sin - ner free ; Lead me to the Lamb of God,

cres. *cres.*

cres. *pp*

Wash me in His pre - cious blood ; Life and peace to me im -

Wash me in His pre - cious blood ; Life and peace to me im -

pp *pp* *ppp*

rit. *ppp Slow.*

part, Seal sal - va - tion on my heart, Breathe Thy-self in -

part, Seal sal - va - tion on my heart, Breathe Thy-self in -

rit. *Slow.*

mf *pp*

rit.

to my breast; Ear - nest of im - mor - tal rest. A - men.

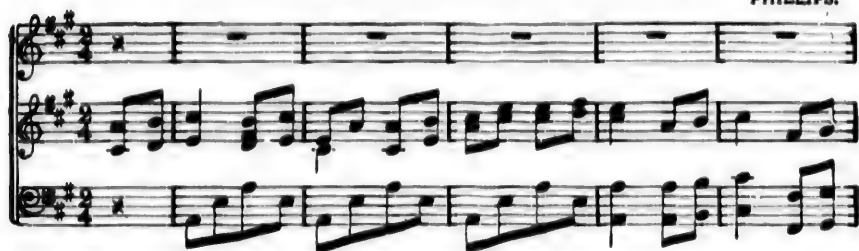
to my breast; Ear - nest of im - mor - tal rest. A - men.

colcanto. *p*

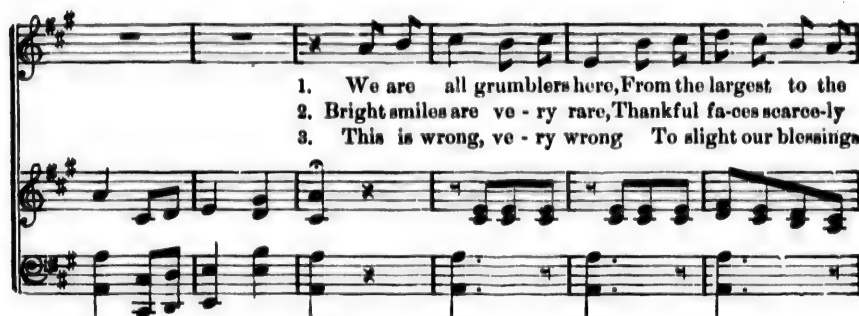
GRUMBLE, GRUMBLE, GROWL!

225

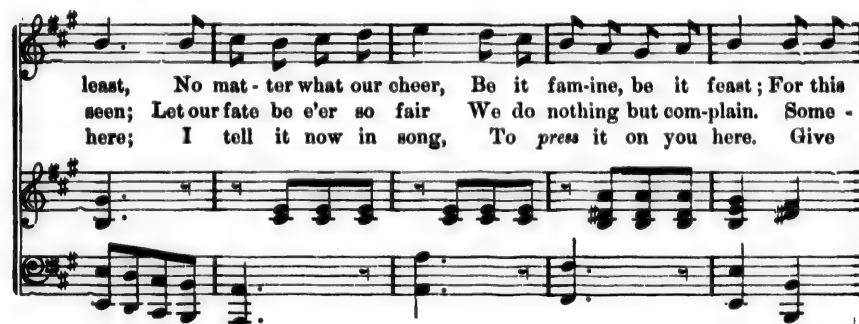
PHILLIPS.



1. We are all grumblers here, From the largest to the
2. Bright smiles are ve - ry rare, Thankful fa - ces scarce - ly
3. This is wrong, ve - ry wrong To slight our blessings



least, No mat - ter what our cheer, Be it fam - ine, be it feast; For this
seen; Let our fate be e'er so fair We do nothing but com - plain. Some -
here; I tell it now in song, To press it on you here. Give



world is ver - y strange, Let times be fair or foul; No mat - ter where we
times a muttered curse, Sometimes al - most a howl; Never bet - ter, al - ways
thanks for what you have; Always smile and never scowl; And speak in tones of



range, It is grumble, grumble, growl; We nev-er are con-tent, But we worse, And its grumble, grumble, growl; We nev-er are con-tent, But we love, 'Stead of grumble, grumble, growl, Thus will we be con-tent; Al-ways

frown and we scowl, And our breath is ev-er spent In a grumble and a growl! frown and we scowl, And our breath is ev-er spent In a grumble and a growl! smile and nev-er scowl, And our breath in love be spent, Not in grumble, grumble, growl!

SEARS.

MARSHALL. By per.

Andante.

1. Calm on the listening ear of night Come heav'n's me-lo-dious strains,
2. Ce - les - tial choirs, from courts a - bove, Shed sa - cred glo - ries there;
3. The answering hills of Pal - es - tine Send back the glad re - ply;

Where wild Ju - de - a stretch-es far Her sil - ver man - tled plains!
And an - gels, with their spark - ling lyres, Make mu - sic on the air.
And greet, from all their ho - ly heights, The day-spring from on high.

"SLEEP! BABY, SLEEP!"

(CRADLE SONG.)

FROM THE GERMAN.

A. H. PEASE.

Moderate.

pp

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains a whole rest followed by two measures of whole notes. The middle staff is a treble clef with a key signature of two flats and a common time signature. It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a quarter note. The bottom staff is a bass clef with a key signature of two flats and a common time signature. It contains a continuous eighth-note accompaniment pattern.

pp

Oh!

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It contains a whole rest followed by a measure of a half note, then a 2/4 time signature change, and a final measure of a half note. The middle staff is a treble clef with a key signature of two flats and a common time signature. It contains a series of eighth and sixteenth notes, and ends with a quarter note. The bottom staff is a bass clef with a key signature of two flats and a common time signature. It contains a continuous eighth-note accompaniment pattern.

Sleep! Ah! sleep, ba-by, sleep, Thy Fa-ther is watch-ing his

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It contains a series of eighth and sixteenth notes, and ends with a quarter note. The middle staff is a treble clef with a key signature of two flats and a common time signature. It contains a series of eighth and sixteenth notes, and ends with a quarter note. The bottom staff is a bass clef with a key signature of two flats and a common time signature. It contains a continuous eighth-note accompaniment pattern.

sheep! Thy s's - ter is shak - ing the dream-land tree, And

cres.

cres.

down falls a lit - tle dream on thee. Oh! Sleep! Ah!

rit. pp

sleep, ba - by, sleep! Oh!

rit. pp

pp

Sleep! Sleep, ba - by, sleep! The large stars are the

pp

And sheep! The lit - tle stars are the lambs, I guess, And the

great round moon is the shep - herd - ess. Ah! Sleep!

sleep, ba - by, sleep! Ah! Sleep!

sleep, ba - by, sleep! The Fa - ther lov - eth his sheep! We

cres.

are the lambs of... God on high, Who came on earth for our

cres.

sins to die, Who came on earth for our sins to die. . . .

pp

pp *sempre dim.*

. Ah! sleep, ba-by, sleep! Ah!

pp *sempre dim.*

pp

sleep, ba-by, sleep! Ah! sleep!

ppp *pp*

HE KISSED ME, AND I KNEW 'T WAS WRONG.

"REPENTANCE."

ANON.

ALFRED G. ROBYN.

Allegretto.

He kiss'd me, and I knew 'twas wrong, For he was nei-ther kith nor

kin! Need one do pen-ance ver-y long For such a ti-ny lit-tle

sin? He press'd my hand, Now that's not right! Why will men have such wicked

a tempo.

ways? 'Twas all in one brief mo-ment's flight, And

a tempo.

accel.

yet it seem'd like days and days, And yet it seem'd like days and days!

accel. *rall.*

Allegretto.

mf

8va.

There's mis-chief in the moon I know, For I'm quite sure I saw her

p

p

wink When I re-quest-ed him to go,— I meant it too, or so I

rall.

rall.

think. But af-ter all I'm not to blame, He stole the kiss, he stole the

a tempo.

cres.

f

rall.

cres.

kiss! I do think men are quite de void of shame! I won-der if he'll come a-

a tempo.

accel.

a tempo.

accel.

- gain, ... I hope ... he'll come a - gain!

f rall.

colla voce.

ff trem.

a tempo.

THE VALLEY OF CHAMOUNI.

ENOCH.

GLOVER.

Allegretto.

1. When the heart in gold-en
2. When I hear the Alp-horn

fan-cies, To the sway of happiest dreams Back to scenes of beau-ty
ring-ing, When Mont Blanc foretells the day; And the breeze of morning

glan-cies, Lit by mem - ry's brightest beams: Then I see that vale of
bring-ing Mountain chime and mountain lay! Then once more, with rapture

fount-ains, Where the Alp-flow'rs woo the gale, Under all the snow crown'd
glow-ing, All that mountain land I hail, But my heart with joy o'er-

THE VALLEY OF CHAMOUNI.

285

rit. *f* *a tempo.*

mountains, Shining o'er . . . that beauteous vale. Oh! Chamouni, sweet
 flow-ing, Lin-gers in . . . that beauteous vale. Oh! Chamouni, sweet

mf *p* *Ped.*

Chamouni, Oh, the vale . . . of Chamou - ni! . . . Oh!

Sua. *tr.*

Ped.

rall.

Chamouni! sweet Chamouni! Oh! Chamouni's . . . sweet

cres. *Ped.* *mf*

vale.

f a tempo. *decres.* *dim.* *rit.* *ff*

Ped. *Ped.* *Ped.*

THE POSTILLION.

WEATHERLY.

MOLLOTT.

Vivace.

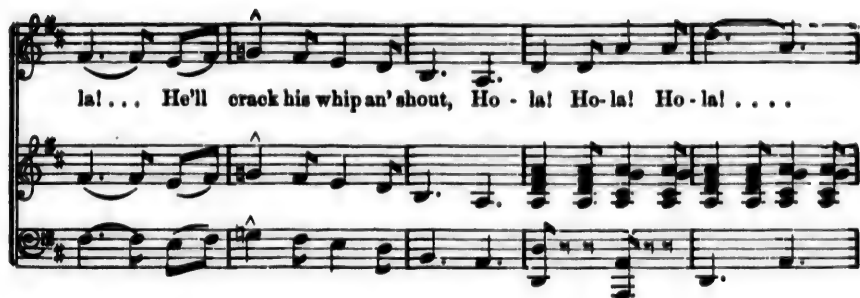
The first system of musical notation consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a whole rest followed by a series of eighth and sixteenth notes. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The lyrics 'The night is late, we dare not wait, the' are written below the vocal staff.

The second system of musical notation continues the piece. The vocal line has the lyrics 'winds be- gin to blow, An' ere we gain the hol-low plain, there'll be a storm I'. The piano accompaniment continues with chords and moving lines in both hands.

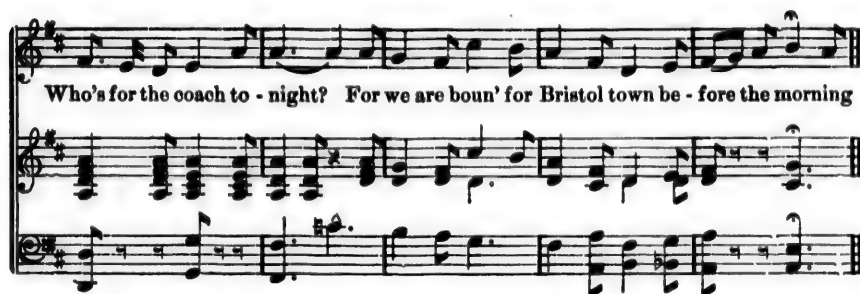
The third system of musical notation shows the vocal line with the lyrics 'trow, . . An' as we pass the Beg-gar's tree, look out'n the dark, look out, . The'. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

The fourth system of musical notation concludes the page. The vocal line has the lyrics 'phantom horseman you will see, He'll crack his whip and shout, Ho-la! Ho-la! Ho-'. The piano accompaniment ends with a final chord in both hands.

la! . . . He'll crack his whip an' shout, Ho - la! Ho-la! Ho-la! . . .



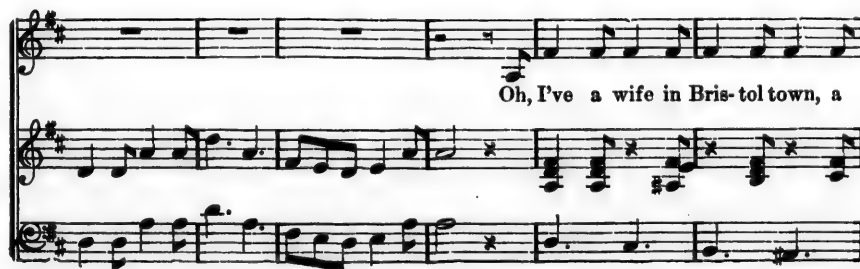
Who's for the coach to - night? For we are boun' for Bris-tol town be - fore the morning



light, Ho - la! Ho - la! Ho-la!



Oh, I've a wife in Bris-tol town, a



wife an' chil-dren three, An' they are sleep-in' safe an' soun', But she keeps watch for

The first system of the musical score for 'The Postillion'. It consists of three staves: a vocal melody in the treble clef, a piano accompaniment in the right hand in the treble clef, and a piano accompaniment in the left hand in the bass clef. The key signature has one sharp (F#). The lyrics are: 'wife an' chil-dren three, An' they are sleep-in' safe an' soun', But she keeps watch for'.

gaiement.
me; . . . An' who would quake, the road to take with such a prize in store, Tho'

The second system of the musical score. It continues with three staves. The lyrics are: 'me; . . . An' who would quake, the road to take with such a prize in store, Tho''. Above the first staff, the word 'gaiement.' is written in italics.

ravens croak on Hangman's oak, An' a storm be at our fore, Ho-la! Ho-la! Ho-

The third system of the musical score. It continues with three staves. The lyrics are: 'ravens croak on Hangman's oak, An' a storm be at our fore, Ho-la! Ho-la! Ho-'. The melody features a series of eighth notes.

la! . . . An' a storm be at our fore. Ho - la! Ho-la! Ho-la! . . .

The fourth system of the musical score. It continues with three staves. The lyrics are: 'la! . . . An' a storm be at our fore. Ho - la! Ho-la! Ho-la! . . .'. The melody features a series of eighth notes.

rit.

Who's for the coach to - night? For we are boun' for Bristol town be - fore the morning

rit.

light, Ho - la! Ho - la! Ho - la! . .

Poco piu lento.

Then one glass more, The ale is fine, a

f

Ped. *

ritard.

toast sweet la - dies fair, . To each man's home, good masters, mine, An' may he soon be

suiv.

Ped. *

poco rall. *tempo.*

there, . . . The sparks shall flash as on we dash, The clatt'rin' wheels shall spin, An'

poco rall. *tempo.*

ev' - ry sleep-in' loon shall stir, to see the coach roll in, .. Ho-la! Ho-la! Ho-

gaiement.

la! . . . To see the coach roll in, Ho - la! Ho-la! Ho-la! . . .

rit.

Who's for the coach to - night? For we are boun' for Bristol town be - fore the morning

rit.

rall.

light. Ho - la! Ho - la! Ho-la! Ho-la!

colla voce.

Ped.

COME, YE DISCONSOLATE.

WEBBE. By per.

1. Come, ye dis-con-so-late, where-e'er ye lan-guish; Come, at the mer-cy seat,
2. Joy of the des-o-late, light of the stray-ing, Hope of the pen-i-tent,

fer-vent-ly kneel; Here bring your wounded hearts, here tell your an-guish;
fade-less and pure; Here speaks the Com-fort-er, ten-der-ly say-ing,

Earth has no sor-row that heav'n can-not heal—Here bring your wounded hearts,
Earth has no sor-row that heav'n can-not cure—Here speaks the Com-fort-er,
Tutti.

here tell your an-guish; Earth has no sor-row that heav'n can-not heal.
ten-der-ly say-ing, Earth has no sor-row that heav'n can-not cure.

AT THE WICKET GATE.

GODSHALL.

Andante con espress.

GEIBEL. By per.

A gain I will go to the old wick-et gate, And a -
He gave me this to-ken, this jew - el so rare, And he

lone I will dream it all o - ver; Look down on me, stars, And
said, "dearest, part with it nev - er, And if I dare hope for a

cres. *dim. poco rall.* *a tempo.*
tell me my fate, Just whis-per a word of my lov - er; Yes,
treas-ure so fair, In re-turn, oh, be mine, love, for-ev - er." In my

poco rall. *a tempo.*

cres. *dim.* *cres.* *dim.*
whis-per so low from your home in the sky, That no one can hear it, but
heart there is min-gled both pleasure and pain; How bit - ter the tears, should my

colla voc.

AT THE WICKET GATE.

243

poco rall. a tempo. *cres. poco accel.*

just you and I, Oh! say that to me for - ev - er he'll be, Dear
love be in vain, Oh! is it this joy and rap-tures for me, Or

p. rall. a tempo. *cres. poco accel.*

dim. a tempo. *p. cres. poco accel.*

stars, just as true and as faith - ful as ye. Oh! say that to me, for -
is it a dream that with wak - ing will flee? Oh! is it this joy and

a tempo. *p. cres. poco accel.*

rit. f. molto voce.

ev - er he'll be, Dear stars, just as true, and as faith - ful as ye.
rap-tures for me, Or is it a dream that with wak - ing will flee?

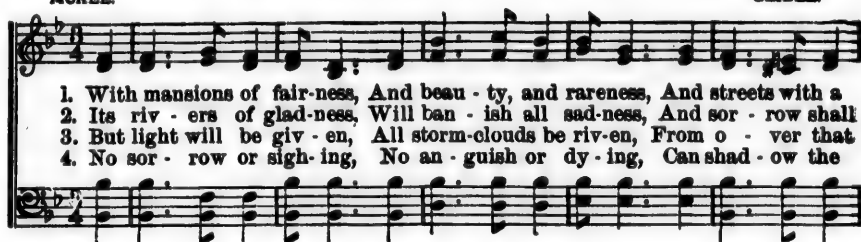
colla voce. marcato. molto rall.

a tempo.

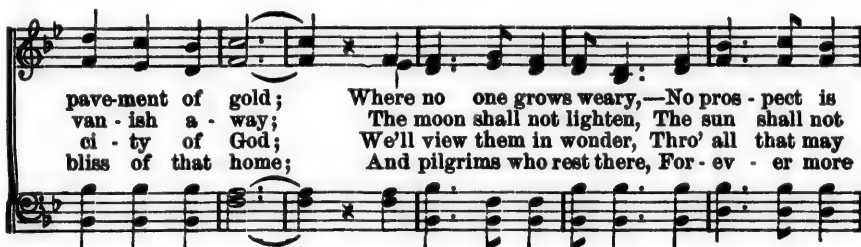
THE BEAUTIFUL CITY OF GOD.

MCKEE.

GEISEL.

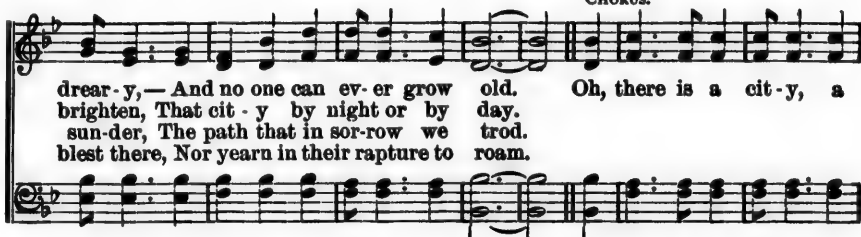


1. With mansions of fair-ness, And beau - ty, and rareness, And streets with a
 2. Its riv - ers of glad-ness, Will ban - ish all sad-ness, And sor - row shall
 3. But light will be giv - en, All storm-clouds be riv-en, From o - ver that
 4. No sor - row or sigh-ing, No an - guish or dy-ing, Can shad - ow the

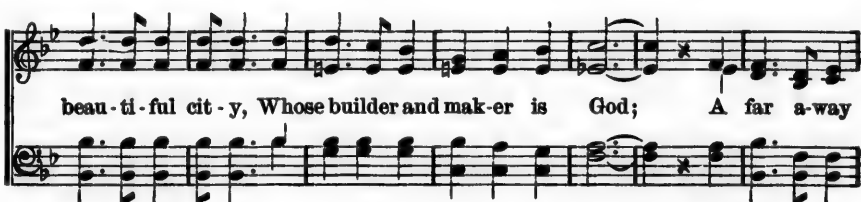


pave-ment of gold; Where no one grows weary, — No pros - pect is
 van - ish a - way; The moon shall not lighten, The sun shall not
 ci - ty of God; We'll view them in wonder, Thro' all that may
 bliss of that home; And pilgrims who rest there, For - ev - er more

CHORUS.



dear - y, — And no one can ev - er grow old. Oh, there is a cit - y, a
 brighten, That cit - y by night or by day.
 sun - der, The path that in sor - row we trod.
 blest there, Nor yearn in their rapture to roam.



beau - ti - ful cit - y, Whose builder and mak - er is God; A far a-way



cit - y, A won - der - ful cit - y, The beau - ti - ful cit - y of God.

THE LADY OF THE LEA.

BELLAMY.

SMART.

Andantino.

Oh! the la - dy of the Lea, Fair and young and gay was she, Beau - ti - ful ex -

This system contains the first two staves of music. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo marking is *Andantino*. The first staff begins with a piano (*p*) dynamic.

ceed-ing-ly, The La - dy of the Lea. Ma - ny a woo-er sought her hand For

This system contains the next two staves of music. The melody continues in the treble clef, and the accompaniment is in the bass clef. The key signature remains two flats, and the time signature is 4/4. The tempo marking is *Andantino*. The first staff begins with a piano (*pp*) dynamic.

she had gold, and she had land, Ev-'rything at her command, The La-dy of the

riten . . . poco.

cres. f p

This system contains the next two staves of music. The melody continues in the treble clef, and the accompaniment is in the bass clef. The key signature remains two flats, and the time signature is 4/4. The tempo marking is *Andantino*. The first staff begins with a piano (*p*) dynamic. The second staff has a *riten . . . poco.* marking. The third staff has a *cres.* marking. The fourth staff has a *f* marking. The fifth staff has a *p* marking.

Lea. . . Oh! the La - dy of the Lea, Fair and young and gay was she,

a piacere. a tempo.

This system contains the final two staves of music. The melody continues in the treble clef, and the accompaniment is in the bass clef. The key signature remains two flats, and the time signature is 4/4. The tempo marking is *Andantino*. The first staff begins with a piano (*p*) dynamic. The second staff has a *p* marking. The third staff has a *p* marking. The fourth staff has a *p* marking. The fifth staff has a *p* marking. The sixth staff has a *p* marking. The seventh staff has a *p* marking. The eighth staff has a *p* marking. The ninth staff has a *p* marking. The tenth staff has a *p* marking. The eleventh staff has a *p* marking. The twelfth staff has a *p* marking. The thirteenth staff has a *p* marking. The fourteenth staff has a *p* marking. The fifteenth staff has a *p* marking. The sixteenth staff has a *p* marking. The seventeenth staff has a *p* marking. The eighteenth staff has a *p* marking. The nineteenth staff has a *p* marking. The twentieth staff has a *p* marking. The twenty-first staff has a *p* marking. The twenty-second staff has a *p* marking. The twenty-third staff has a *p* marking. The twenty-fourth staff has a *p* marking. The twenty-fifth staff has a *p* marking. The twenty-sixth staff has a *p* marking. The twenty-seventh staff has a *p* marking. The twenty-eighth staff has a *p* marking. The twenty-ninth staff has a *p* marking. The thirtieth staff has a *p* marking. The thirty-first staff has a *p* marking. The thirty-second staff has a *p* marking. The thirty-third staff has a *p* marking. The thirty-fourth staff has a *p* marking. The thirty-fifth staff has a *p* marking. The thirty-sixth staff has a *p* marking. The thirty-seventh staff has a *p* marking. The thirty-eighth staff has a *p* marking. The thirty-ninth staff has a *p* marking. The fortieth staff has a *p* marking. The forty-first staff has a *p* marking. The forty-second staff has a *p* marking. The forty-third staff has a *p* marking. The forty-fourth staff has a *p* marking. The forty-fifth staff has a *p* marking. The forty-sixth staff has a *p* marking. The forty-seventh staff has a *p* marking. The forty-eighth staff has a *p* marking. The forty-ninth staff has a *p* marking. The fiftieth staff has a *p* marking. The fifty-first staff has a *p* marking. The fifty-second staff has a *p* marking. The fifty-third staff has a *p* marking. The fifty-fourth staff has a *p* marking. The fifty-fifth staff has a *p* marking. The fifty-sixth staff has a *p* marking. The fifty-seventh staff has a *p* marking. The fifty-eighth staff has a *p* marking. The fifty-ninth staff has a *p* marking. The sixtieth staff has a *p* marking. The sixty-first staff has a *p* marking. The sixty-second staff has a *p* marking. The sixty-third staff has a *p* marking. The sixty-fourth staff has a *p* marking. The sixty-fifth staff has a *p* marking. The sixty-sixth staff has a *p* marking. The sixty-seventh staff has a *p* marking. The sixty-eighth staff has a *p* marking. The sixty-ninth staff has a *p* marking. The seventieth staff has a *p* marking. The seventy-first staff has a *p* marking. The seventy-second staff has a *p* marking. The seventy-third staff has a *p* marking. The seventy-fourth staff has a *p* marking. The seventy-fifth staff has a *p* marking. The seventy-sixth staff has a *p* marking. The seventy-seventh staff has a *p* marking. The seventy-eighth staff has a *p* marking. The seventy-ninth staff has a *p* marking. The eightieth staff has a *p* marking. The eighty-first staff has a *p* marking. The eighty-second staff has a *p* marking. The eighty-third staff has a *p* marking. The eighty-fourth staff has a *p* marking. The eighty-fifth staff has a *p* marking. The eighty-sixth staff has a *p* marking. The eighty-seventh staff has a *p* marking. The eighty-eighth staff has a *p* marking. The eighty-ninth staff has a *p* marking. The ninetieth staff has a *p* marking. The ninety-first staff has a *p* marking. The ninety-second staff has a *p* marking. The ninety-third staff has a *p* marking. The ninety-fourth staff has a *p* marking. The ninety-fifth staff has a *p* marking. The ninety-sixth staff has a *p* marking. The ninety-seventh staff has a *p* marking. The ninety-eighth staff has a *p* marking. The ninety-ninth staff has a *p* marking. The hundredth staff has a *p* marking.

cres.

Fan - ci - ful ex - ceed - ing - ly, The La - dy of the Lea. The La - dy of the

Lea. When she held, in bow'r or hall, Ban-quet high or

cres. *p*
Ped.

cres. *p*

fes - ti - val, On ev - 'ry side her glance would fall, Spark - ling mer - ri

pp

ly. But when ask'd if she would wed, She would toss her

cres.

dain - ty head, Say - ing, laugh - ing - ly, in - stead "Sirs, we would be

cres.

dim. *p*

free," . . . "Time e-nough I trow," quoth she, "When we're tir'd of

pp

cres. *poco ritard.* *p*

li - ber-ty;" "For the pres-ent we would be, The La-dy of the

cres.

ritard.

Lea, . . . The La - dy of the Lea."

pp

Ped.

animato.

To her bow'r at length there came, A youth-ful Knight of no - ble name,

cres. *dim.* *pp*

Hand and heart in hope to claim, And in love fell she, . . Still she put his

cres. *dim.* *pp*

cres. *p*

suit a - side, So he left her in her pride; And broken heart-ed,

cres. *pp* *mpre ma voce.*

a piacere. *pp poco lento.*

droop'd and died, The La - dy of the Lea! . . Oh! the La - dy of the Lea,

ppp

pp

Fair and young as fair could be, Cold within the tomb lies she! Sleeping peace-ful-

ppp

ritard.

ly! Sleep-ing peace-ful-ly!

pp

ORION.

MARSHALL. By per.

Andantino.
Tenor.

1. Soft be the gen-tly breathing notes That sing the Sa-viour's dy-ing love;
2. Soft as the morn-ing dews descend, While warbling birds ex-ult-ing soar,

Sop.

Alto.

3. Pure as the sun's en-liv'n-ing ray, That scat-ters life and joy a-broad;

Bass.

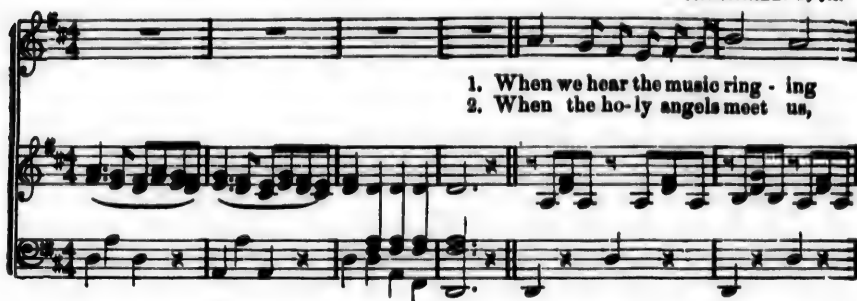
Soft as the eve-ning zeph-yr floats, And soft as tune-fully res a-bove.
So soft to our al-migh-ty Friend Be ev-'ry sigh our bo-soms pour.

Soli. *Tutti.*

Pure as the lu-cid orb of day, That wide pro-claims its Ma-ker, God.

WHEN WE HEAR THE MUSIC RINGING.


MARSHALL. By pop.



1. When we hear the music ring - ing
2. When the ho - ly angels meet us,



Thro' the bright celestial dome, When sweet angels voices sing - ing, Gladly
As we go to join their band; Shall we know the friends that greet us, In the



bid us wel - come home, To the land of ancient sto - ry, Where the spirit knows no
glorious spir - it land? Shall we see the same eyes shining On us, as in days of



care, - In the land of light and glo - ry, Shall we know each other there?
yore? Shall we feel their dear arms twining, Fondly round us, as be - fore?

Shall we know each other, Shall we know each other, Shall we

We shall know each other, We shall know each other,

know each other, Shall we know each other there?

We shall know each other, We shall know each other there.

cres. *dim.*

3 Yes, my earth-worn soul rejoices,
 And my weary heart grows light,
 For the thrilling angel voices
 And the angel faces bright
 That shall welcome us in heaven,
 Are the loved of long ago,
 And to them, 'tis kindly given,
 Thus their mortal friends to know.
 CHO.—

4 Oh! ye weary, sad, and tossed ones,
 Droop not, faint not by the way;
 Ye shall join the loved and just ones
 In the land of perfect day!
 Harp-strings touched by angel fingers,
 Murmured in my raptured ear,
 Evermore their sweet song lingers,
 "We shall know each other there!"
 CHO.—

IN HAPPY MOMENTS.

WALLACE



1. In hap - py moments day by day, The sands of life may pass, In
2. Tho' anx-i-ous eyes upon us gaze, And hearts with fondness beat, Whose



swift but tranquil tide away From time's un-err - ing glass; Yet
smile upon each feature plays With truth - ful-ness re-plete, Some



hopes we used as bright to deem, Remembrance will re-call, Whose
thoughts none oth - er can re-place, Remembrance will re-call, Which



pure and whose unfad-ing beam, Is dear - er than them all, Whose
in the flight of years we trace, Is dear - er than them all, Which

pure and whose unfading beam, Is dear - er than them all.
in the flight of years we trace, Is dear - er than them all.

THE PIRATE'S CHORUS.

BALFE. By per.

Allegro moderato.

Ev - er be hap - py and light, as thou art Pride of the pi - rate's heart ;

repeat 11 dol.

Long be thy reign, O'er land and main, By the glaive, by the chart, Queen

of the pi - rate's heart, queen! *p dol.* Ev - er be hap - py and light, as thou art

Pride of the pirate's heart, Pride, pride of the pirate's heart, Pride, pride of the pirate's heart.

THE ROSE BY THE DOOR.

SMITH.

MARSHALL. By J. M.

*Andante e legato.**Solo.*

1. When
3. I've

p *rall.*

fare-wells were spoken, I left the dear spot, And as I de-
gath-ered the flow-ers of fair, sun-ny climes, Yet childhood's sweet

part-ed I gazed on the cot— The home of my
ech-oes Still min- gle their chimes: Though for- tune its

childhood; And turn - ing once more, . . . I pluck'd some sweet
bless-ings Up - on me may pour, . . . I cher - ish the

rit. *tempo.* *cres.* *rit.*

rit.

ro-res That bloomed by the door, That bloomed by the door.
 ro-ses That bloomed by the door, That bloomed by the door.

rit.

2. Now, home and its pleasures Are left far be-hind, And nought but sweet

4. The pet - als have fad-ed, And lost their perfume, Yet mem-'ry en -

mem'ries Their bright spell doth bind ; I sigh for the dear ones And fair scenes of
 down them With fragrance and bloom ; And hope is e'er smil-ing With greetings in

rit. *tempo.* *rit.* *D.C. Sym.*

yore ; And gaze on the roses That bloom'd by the door, That bloom'd by the door.

D.C. Sym.

store, With dear ones, where roses Shall bloom by the door, Shall bloom by the door.

THE GARDEN GATE.

T. CRAMPTON.

Moderate.
mf

1. The day was spent, the moon shone bright, The
 2. She paced the gar - den here and there, The
 3. She paced the gar - den here and there, The

vil - lage clock struck eight, Young Ma - ry has - tened
 vil - lage clock struck nine, Which made young Ma - ry
 vil - lage clock struck ten, Young Will - iam caught her

with de - light Un - to the gar - den gate; But
 sigh and say, "You shan't, you shan't be mine! You
 in his arms, No more to part a - gain; For

what was there to make her sad? The gate was there, but
 said you'd meet me here at eight, You ne'er shall keep nor
 he had bought the ring that day, And trav-elled fast a

not the lad! Which made young Ma - ry droop and sigh, "Was there
 make me wait, For I'll let all such crea - tures see They
 long, long way; Then how could Ma - ry cru - el prove, To

ev-er a poor girl half so sad as I?"
 nev - er shall make such a fool of me."
 ban - ish the lad she did dear - ly love?

4. Next morn the bells rang merrily,
 While from the garden gate,
 Young William and his blooming bride
 Stepped forth, with joy elate.
 Now oft the garden path she'll roam
 At eve, to welcome William home,
 She blesses the night when she did wait
 For her absent swain at the garden gate.

SING, LITTLE BLUE-BIRD, SING.

CALLAN.

WEBSTER. By per.

Allegretto moderato.

1. Sing, lit-tle blue - bird, sing, Sweet her - ald of the
 2. Sing, lit-tle blue - bird, sing The song you sung in
 3. Sing, lit-tle blue - bird, sing, Tho' mem - ries fond you

spring: . . . Let all the wild - wood ring, With
 spring: . . . For joy and hope you bring, In
 bring. . . . Of ev - ry by - gone spring, When

old time mel - o - dy. Tell us Flo - ra
 notes you oft re - peat. Glad the hearts of
 life was in its May. Sing of home, by

comes a - gain, Fair young flow'rs in her train;
 school - boy gay; Chirp in ear of old and gray;
 poor man's door; Tell him win - tr'y care is o'er;

f *ritard.*

Sing in sweet so - pra - no strain, Of sun - ny days to be. . . .
 Cheer them on life's cheer-less way, With mea-sures soft and sweet. . .
 Joy shall fill his heart once more: Ring out your mer - ry lay. . . .

The first system of the musical score for 'Sing, Little Blue-Bird, Sing.' It consists of three staves. The top staff is a single melodic line in treble clef, starting with a forte (f) dynamic and ending with a ritardando (ritard.) marking. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively, featuring chords and rhythmic patterns. The lyrics are written below the top staff.

f *ritard.*

Sing, lit-tle blue - - bird, sing. The song you

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'Sing, lit-tle blue - - bird, sing. The song you' are written below the top staff.

sung in spring. Whose sweet so - pra - no

The third system of the musical score. The lyrics 'sung in spring. Whose sweet so - pra - no' are written below the top staff.

charm'd us so In our spring-time long a - go.

rit.

The fourth system of the musical score. The lyrics 'charm'd us so In our spring-time long a - go.' are written below the top staff. The system ends with a ritardando (rit.) marking.

Sing, lit - tle blue - bird, sing The

The first system of the musical score consists of four staves. The top staff is the vocal line, written in treble clef with a key signature of one flat (B-flat). It contains the lyrics "Sing, lit - tle blue - bird, sing The". The second staff is the bass line, written in bass clef. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

song you sung in spring, Whose sweet so - pra - no

The second system of the musical score continues the vocal and piano parts. The vocal line (top staff) includes the lyrics "song you sung in spring, Whose sweet so - pra - no". The piano accompaniment (bottom two staves) continues with the same rhythmic pattern. A "cres." (crescendo) marking is placed above the final measure of the vocal line.

charm'd us so In our spring - time long a - go.

The third system of the musical score concludes the piece. The vocal line (top staff) includes the lyrics "charm'd us so In our spring - time long a - go.". The piano accompaniment (bottom two staves) features a final flourish. Dynamic markings include "f" (forte) and "p" (piano), and a "ritard." (ritardando) marking is placed above the final measure of the vocal line.

A JOLLY GOOD LAUGH.

261

COOPER.

THOMAS.

Vivace.

Oh, I love, Oh, I love a good

The first system of musical notation for the song. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has one flat (B-flat). The tempo is marked 'Vivace'. The lyrics 'Oh, I love, Oh, I love a good' are written below the vocal line.

laugh, ha! ha! For a won-der-ful thing is a laugh, ha! ha! Why, its

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics 'laugh, ha! ha! For a won-der-ful thing is a laugh, ha! ha! Why, its' are written below the vocal line.

bet-ter than all the tears That a bo-dy could shed for years, And there's

The third system of musical notation. The lyrics 'bet-ter than all the tears That a bo-dy could shed for years, And there's' are written below the vocal line.

noth-ing so good as a laugh; It's a charm for the dark-est

The fourth and final system of musical notation on this page. The lyrics 'noth-ing so good as a laugh; It's a charm for the dark-est' are written below the vocal line.

ill, ha! ha! And it light-ens the doc - tor's bills, ha! ha! Why, it's

This system contains three staves of music. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment.

food and it's sun, and it's air, ha! ha! And it drives to the wall old

This system contains three staves of music. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment.

care, ha! ha! Oh, there's nothing so good by half, As a jol - ly good hear - ty

This system contains three staves of music. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment.

laugh; Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha; As a

This system contains three staves of music. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment.

it's
jol - ly good hear - ty laugh! Ha, ha, ha, ha, ha, ha, ha, ha,

ld
ha, ha, ha, ha! As a jol - ly good hear-ty laugh.

-ty
So I love, so I love, a good

a piacere.
laugh, ha! ha! For a won-der - ful cure is a laugh, ha! ha! Why, there's

a tempo.

laugh-ter in ev - 'ry thing, In the riv - ers, and birds that sing; And there's

This system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with eighth and sixteenth notes. The middle staff is an alto clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The lyrics are written below the top staff.

noth - ing so good as a laugh! Don't be mood - y, and grow so

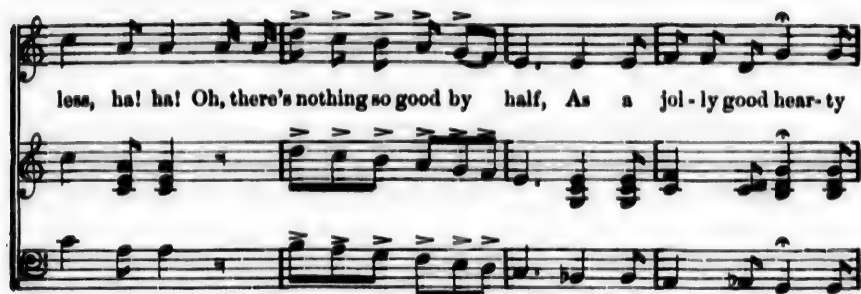
This system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat. It contains a melody with eighth and sixteenth notes. The middle staff is an alto clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The lyrics are written below the top staff.

thin, ha! ha! If you ne'er tried a laugh, be - gin, ha! ha! So

This system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat. It contains a melody with eighth and sixteenth notes. The middle staff is an alto clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The lyrics are written below the top staff.

laugh, and you'll soon con - fess, ha! ha! That your shad - ow will not grow

This system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat. It contains a melody with eighth and sixteenth notes. The middle staff is an alto clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The lyrics are written below the top staff.



less, ha! ha! Oh, there's nothing so good by half, As a jol - ly good hear - ty



laugh; Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! As a



jol - ly good hear - ty laugh! Ha, ha, ha, ha, ha, ha, ha, ha,

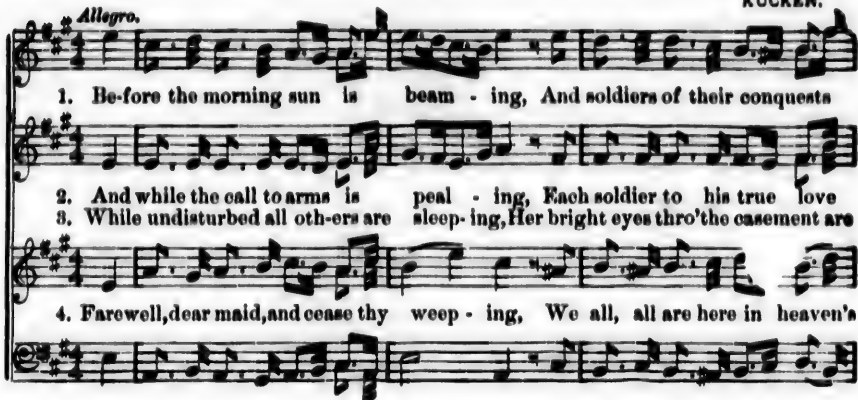


ha, ha, ha, ha! As a jol - ly good hear - ty laugh.

BEFORE THE MORNING SUN IS BEAMING.

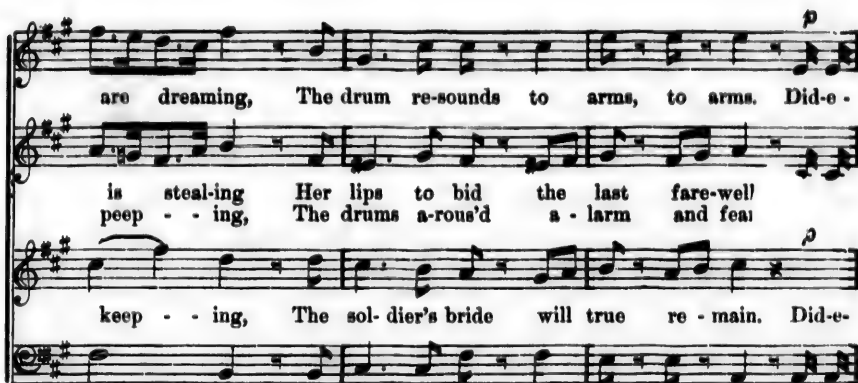
KUCKEN.

Allegro.



1. Be-fore the morning sun is beam - ing, And soldiers of their conquests
 2. And while the call to arms is peal - ing, Each soldier to his true love
 3. While undisturbed all oth-ers are sleep-ing, Her bright eyes thro'the casement are
 4. Farewell, dear maid, and cease thy weep - ing, We all, all are here in heaven's

p



are dreaming, The drum re-sounds to arms, to arms. Did-e -
 is steal-ing Her lips to bid the last fare-wel/
 peep - - ing, The drums a-rous'd a - larm and fear
 keep - - ing, The sol-dier's bride will true re - main. Did-e -



rum dum dum did-e-rum dum dum did- e - rum dum dum did-e-rum dum dum did-e -
 Dear - est maid now fare thee
 rum dum dum did-e-rum dum dum did- e - rum dum dum did-e-rum dum dum did-e -

did - e-rum dum dum, did-e-rum dum dum, did- e-rum dum dum, did- e- rum did- e-
 well, Dear - est maid, now fare thee
 did - e-rum dum dum, did-e-rum dum dum, did- e-rum dum dum, did -e- rum did- e-

rum, Dear - est maid, now fare thee well, now fare thee
 well,
 rum, Dear - est maid, now fare thee well, now fare thee

well, Dearest maid, now fare thee well, fare thee well, farewell, farewell.
 well, Dearest maid, now fare thee well, now fare thee well, farewell, farewell.

DEAR REFUGE.

R. R. BATTIE, ESQ. By per.

FIRST TENOR.
Lento capr.

1. Dear Re - fuge of the wea-ry, On Thee, when sorrows rise, When waves roll dark and

SECOND TENOR

2. When gloom-y doubts prevailing, I fear to call Thee mine, The springs of comfort

FIRST BASS.

3. Thy mer - cy-seat is o-pen; Here let my soul retreat, With humble faith at -

SECOND BASS.

piu forte.

pp *sf*

drea-ry, My faint-ing hope re - lies. A sweet re-lief shall cheer me, In

fail-ing, And all my hopes de-cline, Where shall I flee, O Sa-viour? Thou

pp *sf*

tend Thee, And wait be-neath Thy feet. Thy ear is ev - er read-y To

sf *pp* *f* *p* *rall.* *pp*

ev'-ry pain I feel, For Thou art ev - er near me, In all Thy grace to heal.

art my on-ly Trust; I'll cling more close-ly to Thee, When prostrate in the dust.

sf *pp* *f* *p* *rall.* *pp*

hear the mourner's prayer; O may I still find ac - cess, To breathe my sor-rows there!

WOULD YOU?

264

MARSHALL.

See.

See.



1. Ba - by crow - ing on your knee, While you using some lit - tle dit - ty
 2. Wife with arm a - bout your neck, Says you look just like the ba - by;
 3. Lit - tle la - bor, lit - tle strife, Lit - tle care and lit - tle cot;
 4. Health and com - fort, chil - dren fair, Wife to meet you at the door,

Pulls your hair or thumbs your "ee," Would you think it was not pret - ty?
 Wants some cash to make a "spec," And you would re - fuse her maybe?
 Would you sigh for sin - gle life? Would you mur - mur at your lot?
 Fond hearts throbbing for you there; Tell me would you ask for more?

Tell me, could you, Tell me, could you, If you owned the baby, would you?
 Could you? should you? Could you? should you? If you owned the woman, would you?
 Tell me, should you? Tell me, should you? If you owned "the cottage" would you?
 Should you? could you? Should you? could you? If you owned "the baby" would you?

AWAKE! AWAKE! FOR THE SPRING HAS COME.

THOMAS P. MURPHY. By per.

Allegro non troppo.
SOPRANO.

tutti. f

A -

ALTO.

TENOR. (Sva. lower.)

tutti. f

A -

BASS.

Allegro non troppo.
ACCOMP.

wake! Awake! for the Spring has come, Lift up your voi - ces in joy, Raise

wake! Awake! for the Spring has come, Lift up your voi - ces in joy, Raise

p SOLI.

loud your song, for life is young, And the birds with the blossoms

p SOLI.

p SOLI.

loud, Raise loud your song, for life is young, And the birds with the blossoms

f TUTTI. *p* SOLI.

toy, And the birds with the blossoms toy. The

f TUTTI. *p* SOLI.

f TUTTI. *p* SOLI.

toy, And the birds with the blossoms toy. The

f *cres.*

accelerando. *dolce.*

stream-lets run as if mad with fun, Through mead-ows, oh so

stream - lets run as if mad with fun, Through mead-ows, oh so

dolce.

p cres. *molto.* *rall. f* *a tempo.*

green, All na - ture's gay the live - long day! At the

p cres. *molto.* *rall. f* *a tempo.*

green, All na - ture's gay the live - long day!

p cres. *molto. cres. e rall.*

p cres. *molto.* *f* *a tempo.*

Tutti. f

thought of a Summer's Queen ; At the thought of a Summer's Queen !

Tutti. f

At the thought of a Summer's Queen !

cres. f

Con foras. f Tutti.

Where are the frosts, the winds, the snow, The win - ter, oh so

f Tutti.

Where are the frosts, the winds, the snow, The win - ter, oh so

(ORGAN.)

f

dear? They are gone for a time, to an-oth - er clime, To

dear? They are gone for a time, to an-oth - er clime, To

This system contains two staves of music. The first staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It contains two lines of lyrics. The second staff is a piano accompaniment in bass clef, featuring a melody with a long, sustained note in the middle. The music is in a 4/4 time signature.

let young Spring us cheer! To let young Spring us cheer!

let young Spring us cheer! To let young Spring us cheer!

This system contains two staves of music. The first staff is a vocal line in treble clef with a key signature of two flats. It contains two lines of lyrics. The second staff is a piano accompaniment in bass clef, featuring a melody with a long, sustained note in the middle. The music is in a 4/4 time signature. Dynamic markings include *ff* (fortissimo) and *rall.* (rallentando).

Tempo primo.

Tutti. f

Awake ! Awake ! for the Spring has come, Lift up your voi - ces in joy, Raise

Tutti. f

Awake ! Awake ! for the Spring has come, Lift up your voi - ces in joy, Raise

Tempo primo.

f

cres.

p Soli.

loud your song, for life is young, And the birds with the blossoms

p Soli.

p Soli.

loud, Raise loud your song, for life is young, And the birds wit the blossoms

p

Tutti. f

toy, And the birds with the blos-soms toy, *f* Awake ! for the Spring has

Tutti. f

toy, And the birds with the blos-soms toy, A - wake ! . for the Spring has

ff *cres.*

come, Awake ! for the Spring has come, Awake ! for the Spring has

come, for the Spring, the Spring has come, Awake ! . . for the Spring has

f *cres.*

come, A-wake! for the Spring has come, A -

come, for the Spring, the Spring has come,

accel. ff

ff accel.

This system contains the first two staves of music. The first staff is a vocal line with lyrics 'come, A-wake! for the Spring has come, A -'. The second staff is a piano accompaniment. The third staff continues the vocal line with lyrics 'come, for the Spring, the Spring has come,'. The fourth staff is the piano accompaniment. Dynamics include *accel.* and *ff* in the vocal line, and *ff accel.* in the piano accompaniment.

wake! A-wake!

wake! A-wake!

fff

fff stacc. ff ffs Fine.

This system contains the next two staves of music. The fifth staff is a vocal line with lyrics 'wake! A-wake!'. The sixth staff is a piano accompaniment. The seventh staff continues the vocal line with lyrics 'wake! A-wake!'. The eighth staff is the piano accompaniment. Dynamics include *fff* in the vocal line, and *fff*, *stacc.*, *ff*, *ffs*, and *Fine.* in the piano accompaniment.

SONG OF THE OLD CHURCH BELL.

COOPER.

CAMP. BY M.

1. Up in the bel - fry I swing, I ring,
 2. Come from the la - bors and dreams of life,
 3. Down, when the stars are a - loft I gaze,

Here on the throne I am King;
 Mai - den and gen - tle wife;
 Watch-ing the twink - ling rays

Who shall de - ny my
 Youth of the proud am -
 Out from the vil - lag -

bold be - hest? Hith - er I sum - mon the best,
 bi - tious brow, Where are thy vis - ions now?
 win - dow shine; Some - bo - dy there is mine,

Hith - er I summon the best.
 Where are thy vis - ions now?
 Some - bo - dy there is mine.

Hith - er to wor - ship
 Oth - ers are tell - ing the
 Hands there are part - ed and

hith - er to wed,
sto - ry you told,
young lips meet,

Hith - er to sleep in a qui - et bed.
Oth - ers are scheming for glory and gold.
O, but the days of life are fleet!

Swing, Ring, And thus I bring,
Swing, Ring, And here I cling.
Swing, Ring, They're van - ish-ing;

All at my beck as I'm swinging,
Shak - ing the grave with my sing-ing,
Gone like the strokes I am ring-ing,

All at my beck as I'm
Shak - ing the grave with my
Gone like the strokes I am

swinging,
sing-ing,
ring-ing,

swinging!
sing-ing!
ring-ing!

e ritenuto sin al fine.

ppp

YOU STOLE MY LOVE.

MUNDAY.

MACFARREN.

TRIPLE.

Allegro.

First system of the musical score. It consists of four staves. The top staff is for the Soprano voice, followed by Alto, Tenor, and Bass. The lyrics are: "You stole my love; fy up - on you, fy! You stole my love, fy, fy, a;"

Second system of the musical score. It consists of four staves. The lyrics are: "Guessed you but what a pain it is to prove, You for your love would die, a; And You for your love would die, a; Guessed you but what a pain it is to prove, You for your love would die, a; And". Dynamic markings include *mf* and *f*.

Third system of the musical score. It consists of four staves. The lyrics are: "henceforth nev - er long - er, Be such a craf - ty wrong - er: But". Dynamic markings include *mf* and *f*.

when deceit takes such a fall, Then fare - well, sly de - vice and all

when deceit takes such a fall, Then farewell, device and all.

when de - ceit takes such a fall, Then farewell, device and all

when deceit takes such a fall, Then fare - well, sly device and all.

You stole my love ; fy up - on you, fy ! You stole my love, fy fy, a,

You stole my love ; fy, fy, fy up - on you,

You stole my love ; fy, fy, fy up - on you,

You stole my love ; fy up - on you, fy ! You stole my love, fy, fy, a, fy,

fy up - on you, fy ! fy up - on you, fy upon you, fy up - on you, fy !

fy, fy upon you, fy, fy, fy ! fy, fy up - on you,

fy up - on you, fy, fy, fy ! fy up - on you, fy !

fy, fy up - on you, fy, fy, fy up - on you, fy, fy, up - on you,

YOU STOLE MY LOVE.

cres.
 fy up - on you, fy! You stole my love, you stole my love; fy, fy, up -
cres.
 fy, fy, fy! You stole my love, stole my love; fy, fy, up -
cres.
 fy, fy, fy! You stole my love, you stole my love; fy, fy, up -
cres.
 fy, fy, fy! You stole my love, stole my love, fy, fy, up -

cres.
 on you; fy, fy, fy! You stole my love; fy, fy, up - on you;
cres.
 on you, fy! You stole my love; fy up - on you,
cres.
 on you, fy! you stole my love; fy, fy up - on you,
cres.
 on you, fy fy! You stole my love; fy, fy up - on you;

f con fuoco.
 You stole my love; fy up - on you, fy! You stole my love, fy on you, fy
f
 You stole my love; fy up - on you, fy! You stole my love, fy on you, fy
f
 You stole my love; fy up - on you, fy! You stole my love, fy on you, fy
f
 You stole my love; fy up - on you, fy! You stole my love, fy on you, fy

on you, my love, You stole my love; fy, fy, up - on you!

on you, my love, stole my love; fy, fy, up - on you!

on you, my love, my love; you stole, fy, fy up - on you!

on you, my love, my love; you stole, fy, fy on you!

WE'LL MEET ABOVE.

LIEBE. Arr. by MARSHALL. By per.

Andante con moto.

1. Sun - ny rays, sun - ny light, Drive from my heart its night, 'Tis like the bir - die bright,

2. Yon meadow green shall bear Flowers of beau - ty rare, So long they blossom there, Un -

3. When I shall cease to live, And thy fare - well receive, Then one last kiss to give, Do

Bound - ing in glee, Sorrow will now depart, For all my own thou art, Close to thy

bro - ken lie, Then must they fade away. My love shall ever stay, Tho' my heart

not dis - dain; When thou mine eyes shall close, And wish me sweet repose, Say, as my

lov - ing heart, Thou holdest me, Close to thy lov - ing heart, Thou holdest me.

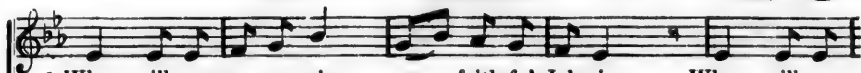
per - ish may, That ne'er can die; Tho' my heart per - ish may, That ne'er can die.

spir - it goes, To meet a - gain; Say, as my spir - it goes, To meet a - gain.

FAITHFU' JOHNIÉ.

Andante semplice,

BEETHOVEN



- | | | | | | |
|---------|--------------------------|----|--------------------|-------|-----------|
| 1. When | will you come a - gain, | my | faith-fu' Joh-nie, | When | will you |
| 2. Then | winter's wind will blow, | my | faith-fu' Joh-nie, | Then | win-ter's |
| 3. Then | will you meet me here, | my | faith-fu' Joh-nie, | Then | will you |
| 4. O | come na by the muir, | my | faith-fu' Joh-nie, | O | come na |
| 5. And | shall we part a - gain, | my | faith-fu' Joh-nie, | Shall | we then |

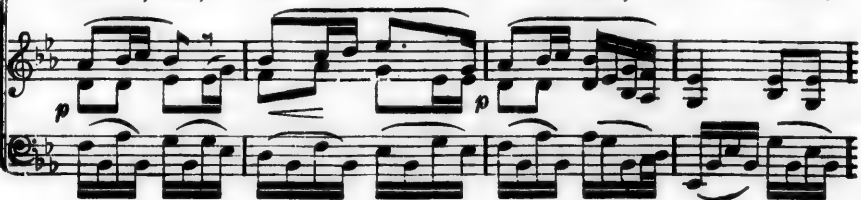


come a - gain?
wind will blow:
meet me here?
by the muir.
part a - gain?

When the corn is
Though the day be
Though the night were
Though the wraiths were
So lang's my eye



ga - ther-ed,	and the leaves	are with-er - ed,	I	will
dark wi' drift,	that I can	not see the lift,	I	will
hal - low e'en,	when the fear	fu' sights are seen,	I	would
glist'ning white,	by the dim	elf - can-dle's light,	I	would
can see, Jean,	that face so	dear to me Jean,	We	shall not



rall.

come a - gain,	my sweet and bon-ny,	I will come a - gain.
come a - gain,	my sweet and bon-ny,	I will come a - gain.
meet thee here,	my sweet and bon-ny,	I would meet thee here.
come to thee,	my sweet and bon-ny,	I would come to thee.
part a - gain,	my sweet and bon-ny,	Shall not part a - gain.

rall.

cres. *Ped. * cres.*

SCENES THAT ARE BRIGHTEST.

Tenderly. WALLACE.

1. Scenes that are brightest may charm for a - while, Hearts that are lightest and
 2. Words cannot scatter the thoughts we fear, For though they flatter they

dim. *f* *p*

eyes that smile; Yet o'er them, above us, though nature beam, With none to
 mock the ear; Hopes will still de-ceive us with tearful cost, And when they

love us, how sad they seem! With none to love us, how sad they seem!
 leave us the heart is lost! And when they leave us the heart is lost!

LOVE'S REPLIES.

BALLAD

CHARLES MACKAY.
Andante.

FREDERIC H. COWEN.

First system of the musical score. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one sharp (F#). The tempo is marked 'Andante.' and the dynamics are marked 'p' (piano). The first staff has a repeat sign at the beginning. The second and third staves contain the main melody and accompaniment for the first system.

1. I
2. I

Second system of the musical score. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one sharp (F#). The tempo is marked 'Andante.' and the dynamics are marked 'p' (piano). The first staff contains the vocal melody with lyrics. The second and third staves contain the piano accompaniment.

send a ques-tion to my dear Each morn-ing by the lark, . . . And
send a mes-sage by the rose, It says: "Thou breathing grace, . . . Thy

Third system of the musical score. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one sharp (F#). The tempo is marked 'Andante.' and the dynamics are marked 'cres.' (crescendo). The first staff contains the vocal melody with lyrics. The second and third staves contain the piano accompaniment.

ev' - ry night the night-in-gale Brings an - swer ere the dark, . . . The
mod - est vir - tue, like this flow'r, Spreads fragrance round thy place;" . . . The

ques - tion needs no oth - er words, And this is the re -
 lil - y brings the an - swer meet, The an - swer, an - swer

cres.
 - ply, The ques - tion needs no oth - er words, And
 meet, The lil - y brings the an - swer meet, "O
cres.

f *dim.* *♩ a tempo.*
 this is the re - ply: "I'll love thee, dear - est,
 thou whom I a - dore! My heart is spot - less
rit. *f* *dim.* *♩ a tempo.*

while I live, And bless thee if I die; I'll
 as these leaves, And loves thee ev - er more, My

love thee, dear - est, while I live, And bless thee if I
heart is spot - less as these leaves, And loves thee ev - er.

cres.

die, And bless thee if I die,
- more, And loves thee ev - er - more,

f

cres. *rit.*

. . . And bless, and bless . . . thee, And bless thee if
. . . And loves, and loves . . . thee, And loves thee ev - er

dim. *rit.*

a tempo. 1st time. *a tempo. 2d time.* *pp*

die. - more, And loves thee ev - er

p a tempo. *p a tempo.*

- more, pp
And

loves thee ev - er - more, And loves

sempre. pp

thee ev - er - - more.
rall.

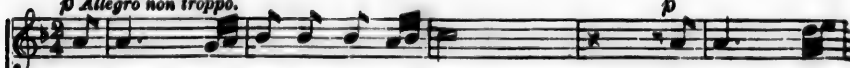
. thee ev - - er - more.

BEWARE.

O. B. BROWN. Sym.

LONGFELLOW.

FIRST TENOR.

p Allegro non troppo.

1. I know a maiden fair to see, She can both
 2. She has two eyes so soft and brown, She gives a

SECOND TENOR.



1. Take care, take care, Yes, fair to see, take care, Be-ware,

FIRST BASS.



2. Take care, take care, So soft and brown, take care, Be-ware,

SECOND BASS.



false and friendly be,
 side glance and looks down,

Trust her not!

trust her not!



be-ware, Yes, friendly be, beware.



beware, And looks down, beware! Trust her not! she is fooling, trust her not! She is fooling

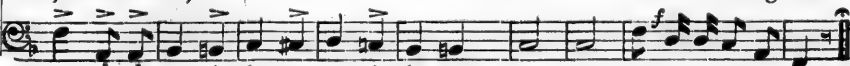


Trust her not! trust her not! . . . She is fool-ing thee.

She is



Trust her not, trust her not! She is fool-ing thee. She is fooling thee.
 thee, Trust her not,



3. And she has hair of a gold-en hue, And what she
 4. She gives thee a gar-land wov-en fair, A fool's cap

3. Take care, take care, Of gold-en hue, take care, Be- ware,
 4. Take care, take care, Yes wov-en fair, take care, Be- ware,

says it is not true, Trust her not! trust her not!
 'tis for thee to wear,

be-ware, It is not true, beware!

beware, For thee to wear, beware! Trust her not! she is fooling, trust her not! She is fooling

Trust her not, Trust her not! She is *ff* fool - ing thee, She is fooling thee. *Fine.*
 She

Trust her not, Trust her not! She is *ff* fool - ing thee, She is fooling thee. *Fine.*
 thee, Trust her

GRANDMOTHER'S CHAIR.

READ. By you

Moderato.

1. My grand-moth-er she at the
2. I thot' it hard-ly fair, still I
3. What my brother said was true, for
4. One night the chair fell down; when I

age of eigh-ty-three One day in May was ta-ken ill and died; And
 said I did not care, And in the ev'ning took the chair a - way; The
 in a year or two, Strange to say, I set-tled down in mar-ried life; I
 pick'd it up I found The seat had fall-en out up-on the floor, And

af-ter she was dead, the will, of course, was read, By a lawyer as we all stood by his
 neighbors they me chaff'd, my brother at me laugh'd, And said "it will be useful, John, some
 first a girl did court, and then the ring I bought, Took her to church, and when she was my
 there, to my surprise, I saw before my eyes A lot of notes, two thousand pounds or

side; To my broth-er, it was found, she had left a hundred pounds, The
 day, When you set-tle down in life, find some girl to be your wife, You'll
 wife, The old girl and me, were as hap-py as could be, For
 more! When my broth-er heard of this, the fel-low, I con-fess, Went

GRANDMOTHER'S CHAIR.

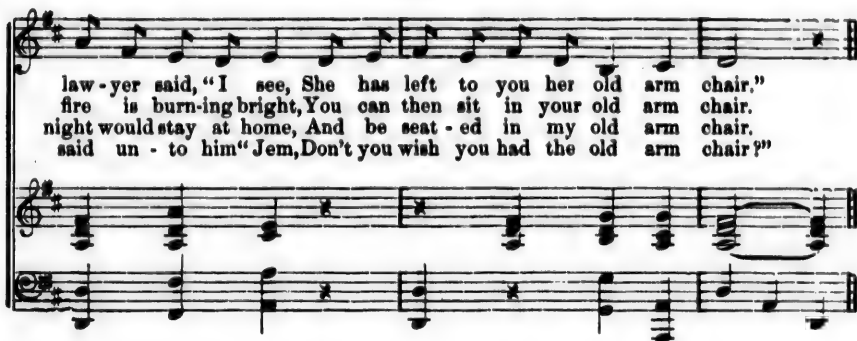
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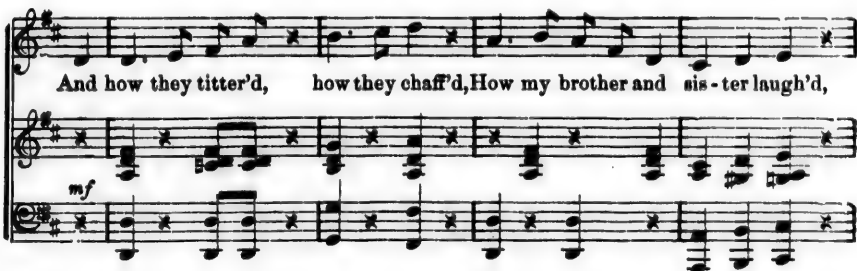
same un-to my sis-ter I de-clare,
 find it ve-ry hand-y I de-clare,
 when my work was o-ver I de-clare,
 near-ly mad with rage, and tore his hair,

But when it came to me, the
 On a cold and fros-ty night, when the
 I ne'er abroad would roam, but each
 But I on-ly laugh'd at him, then

cres.



law-yer said, "I see, She has left to you her old arm chair."
 fire is burn-ing bright, You can then sit in your old arm chair.
 night would stay at home, And be seat-ed in my old arm chair.
 said un-to him "Jem, Don't you wish you had the old arm chair?"



And how they titter'd, how they chaff'd, How my brother and sis-ter laugh'd,

mf



When they heard the lawyer declare, Granny had only left to me her old arm chair !

SWISS PEOPLE'S SONG.

F. KUCKEN.

Andante con moto. *dim.*

1. There's one that I love dear - ly, And I can tell you
mf *cres.* *legato.*

2. There's one that I love dear - ly, Her name I will not

3. At morn I climb the moun - tain, And leave my mai - den
mf *cres.* *legato.*

cres.

this, There's one that I love dear - ly, And I can tell you this, If
tell, There's one that I love dear - ly, Her name I will not tell; But
dear, At morn I climb the moun - tain, And leave my mai - den dear, But
cres.

I could own that mai - den sweet With face so lov - ly, form so
mountain e - choes know the sound, That oft in song, with glad re-
ah! tho' I be far a - way, My heart remains, nor will it

1. I could own With face so lov - ly, form so

SWISS PEOPLE'S SONG.

295

sep. poco animato e sempre cres. *f* *riten.*

neat, If I could own that maiden sweet, My heart would burst with
dol. *f* *riten.*

bound, That oft in song, with glad rebound, Fills all the for- est

stray, My heart remains nor will it stray, Our love is so sin-
stray, dol. *poco animato e sempre cres.* *f* *riten.*

neat,

pp *cres.* *f dim.*

bliss! La, la, la, . . . la, la, la, . . . la, la, . . .

dell. La, la, la, . . . la, la, la, . . . la, la, . . .

pp *cres.* *f dim.*

cere. La, la, la, . . . la, la, la, . . . la, la, . . .

pp *f* *f*

la, la, . . . la, la, My heart would burst with bliss.

pp *f*

la, la, . . . la, la, Fills all the for- est dell.

pp *f*

la, la, . . . la, la, Our love is so sin- cere.

OVER THE GARDEN WALL.

HUNTER.
Vivace.

FOX. By per

1 Oh, my love stood un-der the wal - nut tree, O - ver the gar - den wall, . . . She
2. But her father stamp'd, and her fa - ther raved, O - ver the gar - den wall, . . . And

p

whisper'd and said she'd be true to me, O - ver the gar - den wall. . . . She'd
like an old mad - man he be-haved, O - ver the gar - den wall. . . . She

beau-ti-ful eyes, and beautiful hair, She was not ve - ry tall so she stood on a chair, And
made a bouquet of ro - ses red, But im-me-di-ate-ly I popp'd up my head, He

ma - ny a time have I kiss'd her there, O - ver the gar - den wall. . .
gav me a buck-et of wa-ter in-stead, O - ver the gar - den wall. . .

O-ver the gar-den wall, . . . The sweet-est girl of all, . . . There

nev-er were yet such eyes of jet, And you may bet I'll nev-er for-get, The

night our lips in kiss-es met, O-ver the gar-den wall. . .

3 One day I jumped down on the other side, 4 But where there's a will, there's always a
 Over the garden wall, Over the garden wall, [way,
 And she bravely promised to be my bride, There's always a night as well as a day,
 Over the garden wall; Over the garden wall.
 But she scream'd in a fright, "Here's father, We hadn't much money, but weddings are
 quick, cheap,
 I have an impression he's bringing a stick;" So while the old fellow was snoring asleep,
 But I brought the impression of half a brick With a lad and a ladder she managed to
 Over the garden wall. Over the garden wall. [creep

Cho.—

Cho.—

MAMMA. MAMMA.

men in town, Yet, oh, they won't pro- pose! they won't, they
 smile and flirt, A - las, he won't pro- pose! he won't, he
 mean - ing smile; Yet, oh, they won't pro- pose! they won't, they
 pose, mamma? Why won't the men pro- pose! they won't, they

lento.

won't, they won't, they won't pro- pose, mam - ma, mam -
 won't, he won't, he won't pro- pose, mam - ma, mam -
 won't, they won't, they won't pro- pose, mam - ma, mam -
 won't, they won't, they won't pro- pose? mam - ma, mam -

pp

ma, they won't, they won't propose!
 ma, he won't, he won't propose!
 ma, they won't, they won't propose!
 ma, why won't the men propose?

ff

pp *ff*

THE THREE CALLS.

WOODBURY. By per.

Allegretto piu Recitativo.

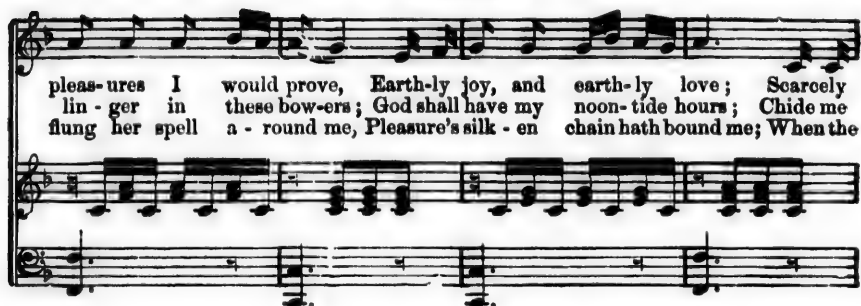
3d hour.—O slum-ber-er, rouse thee! de-spise not the truth, But give thy Cre-
 6th & 9th hours.—O loi-ter-er, speed thee! the morn wears a-pace; Then squan-der no
 11th hour.—O sin-ner, a-rouse thee! thy morn-ing is pass'd; Al-read-y the

a-tor the days of thy youth; Why stand - est there i - dle! the
 long - er the mo - ments of grace, But haste while there's time! with thy
 shad - ows are length-en - ing fast; Es - cape, for thy life! from the

day breaketh, see! The Lord of the vine - yard is wait - ing for thee.
 Mas - ter a - gree; The Lord of the vineyard stands waiting for thee.
 dark mountains flee; The Lord of the vine-yard yet wait-eth for thee.

Andante affetuoso.

"Ho-ly Spir-it, by thy pow-er, Grant me yet an - oth - er hour; Earthly
 Gen-tle Spir-it, stay, oh stay, Brightly beams the ear - ly day; Let me
 Spir-it, cease thy mournful lay, Leave me to my-self, I pray; Earth hath



pleas-ures I would prove, Earth-ly joy, and earth-ly love; Scarcely
lin-ger in these bow-ers; God shall have my noon-tide hours; Chide me
flung her spell a-round me, Pleasure's silk-en chain hath bound me; When the



rit.
yet has dawn'd the day; Ho-ly Spir-it, wait, I pray!
not, for my de-lay, Gentle Spir-it, wait, I pray!
sur his path hath trod, Spir-it, then I'll turn to God!



Penseroso Recitante.
Ritenu-to. *ff*



Hark! borne on the wind is the bell's sol-emn toll; 'Tis mourn-ful-ly peal-ing the



knell of a soul—The Spir-it's sweet plead-ings and striv-ings are
o'er; The Lord of the vineyard stands waiting no more. . .

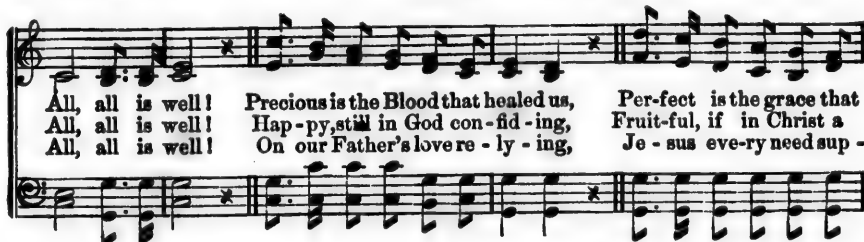
ALL IS WELL.

BOWLY.

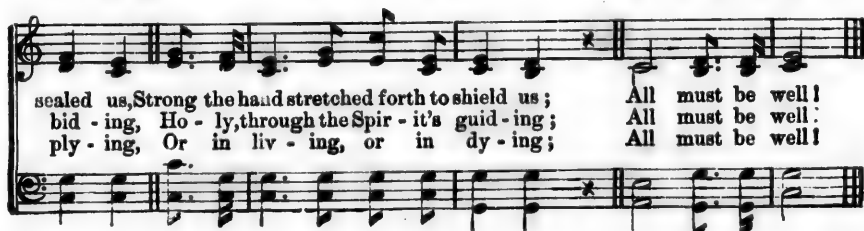
MARSHALL. By ps.

Allegro moderato.


1. Thro' the love of God, our Saviour, All will be well; Free and changeless is His fa-vor;
2. Tho' we pass thro' tribulation, All will be well; Ours is such a full sal-va-tion;
3. We expect a bright tomorrow, All will be well; Faith can sing thro' days of sorrow;



All, all is well! Precious is the Blood that healed us, Per-fect is the grace that
All, all is well! Hap-py, still in God con-fid-ing, Fruit-ful, if in Christ a
All, all is well! On our Father's love re-ly-ing, Je-sus eve-ry need sup-



sealed us, Strong the hand stretched forth to shield us; All must be well!
bid-ing, Ho-ly, through the Spir-it's guid-ing; All must be well!
ply-ing, Or in liv-ing, or in dy-ing; All must be well!

Drink to Me Only With Thine Eyes.

BEN JONSON.*

MOZART.

1. Drink to me on - ly with thine eyes, And I will pledge with mine.....
 2. I sent thee late a ro - sy wreath, Not so much hon'ring thee.....

p

Or leave a kiss with - in the cup, And I'll not ask for wine;..... The
 As giving it a hope that there It could not with - er'd be;..... But

p *dim.*

thirst that from the soul doth rise, Doth ask a drink di - vine.....
 thou thereon did'st on - ly breathe, And sent'st it back to me.....

mf

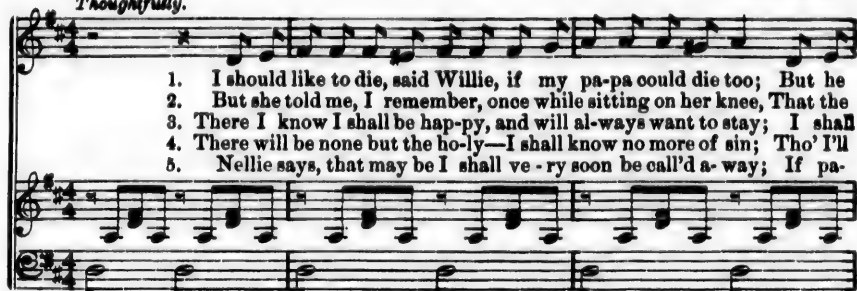
But might I of Love's nec - tar sip, I would not change for thine....
 Since when it grows, and smells, I swear, Not of it - self but thee.....

pp

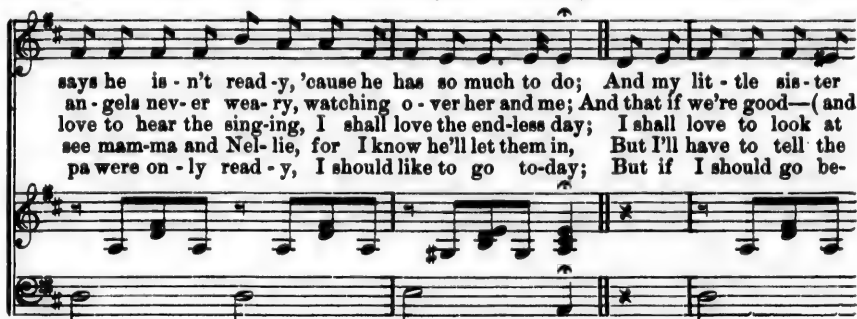
* The words of this old song are from Ben Jonson's "The Forest," translated from the Greek of Philostratus, who flourished in the second century of our era.

IF PAPA WERE ONLY READY.

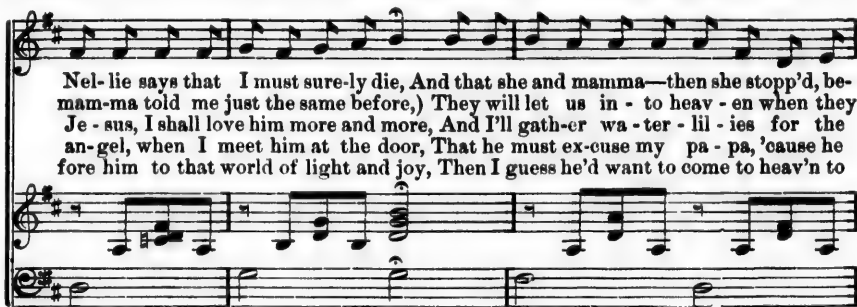
BLISS. By per.

Thoughtfully.


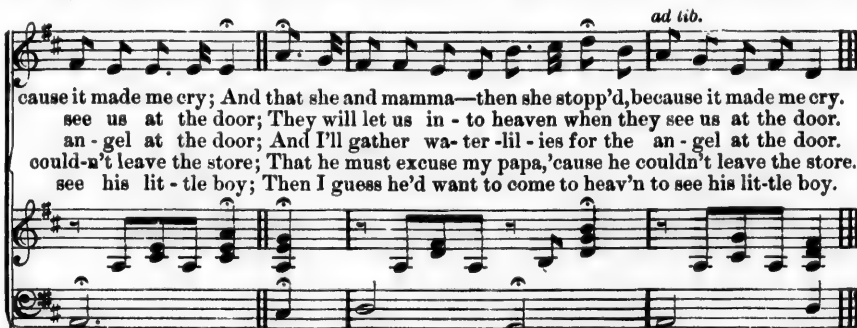
1. I should like to die, said Willie, if my pa-pa could die too; But he
2. But she told me, I remember, once while sitting on her knee, That the
3. There I know I shall be hap-py, and will al-ways want to stay; I shall
4. There will be none but the ho-ly—I shall know no more of sin; Tho' I'll
5. Nellie says, that may be I shall ve-ry soon be call'd a-way; If pa-



says he is - n't read-y, 'cause he has so much to do; And my lit - tle sis - ter
an - gels nev - er wea - ry, watch - ing o - ver her and me; And that if we're good—(and
love to hear the sing - ing, I shall love the end - less day; I shall love to look at
see mam - ma and Nel - lie, for I know he'll let them in, But I'll have to tell the
pa were on - ly read - y, I should like to go to - day; But if I should go be -



Nel - lie says that I must sure - ly die, And that she and mam - ma—then she stopp'd, be -
mam - ma told me just the same before,) They will let us in - to heav - en when they
Je - sus, I shall love him more and more, And I'll gath - er wa - ter - lil - ies for the
an - gel, when I meet him at the door, That he must ex - cuse my pa - pa, 'cause he
fore him to that world of light and joy, Then I guess he'd want to come to heav'n to



ad lib.
cause it made me cry; And that she and mam - ma—then she stopp'd, because it made me cry.
see us at the door; They will let us in - to heaven when they see us at the door.
an - gel at the door; And I'll gather wa - ter - lil - ies for the an - gel at the door.
could - n't leave the store; That he must excuse my papa, 'cause he couldn't leave the store.
see his lit - tle boy; Then I guess he'd want to come to heav'n to see his lit - tle boy.

O HUSH THEE, MY BABIE!

305

SULLIVAN.

TREBLE.
O hush thee, my ba-bie! thy sire was a knight, Thy moth-er a

ALTO.
O hush thee, my ba-bie! thy sire was a knight, Thy moth-er a

TENOR.
O hush thee, my ba-bie! thy sire was a knight, Thy moth-er a

BASS.
O hush thee, my ba-bie! thy sire was a knight, Thy moth-er a

cres. la - dy both gen-tle and bright, *dim.* both gen-tle and bright; *p* The woods and the

cres. la - dy both gen-tle and bright, *dim.* both gen-tle and bright; *p* The woods and the

cres. la - dy both gen-tle and bright, *dim.* both gen - tle and bright; *p* The woods and the

cres. la - dy both gen-tle and bright, *dim.* both gen-tle and bright; *p* The woods and the

cres. glens from the tow'rs which we see, *cres.* They are all be - long-ing, dear ba-bie, to

cres. glens from the tow'rs which we see, *cres.* They are all be - long-ing to

cres. glens from the tow'rs which we see, *cres.* They are all be - long-ing to

cres. glens from the tow'rs which we see, *cres.* They are all be - long-ing to

dim. *f* *dim.*
 thee, They are all be-long-ing, dear ba-bie, to thee.
f *pp* *stac.*
 thee, They are all be-long-ing, dear ba-bie, to thee. O hush thee, my
do. *f* *dim* *pp*
 thee, They are all be-long-ing, dear ba-bie, to thee. O hush thee, my
f *pp*
 thee, They are all be-long-ing, to thee. O hush thee, O hush thee, my

p
 O hush . . . thee, my ba- - - - - bie.
 ba-bie, O hush thee, my ba-bie, O hush thee, my ba - bie.
 ba-bie, O hush thee, my ba-bie, O hush thee, my ba - bie.
 ba-bie, O hush thee, my ba-bie, O hush thee, my ba - bie.
 ba-bie, O hush thee, my ba-bie, O hush thee, my ba - bie.

O fear not the bu- gle, though loud-ly it blows; It calls but the
 O fear not the bu- gle, though loud-ly it blows; It calls but the
 O fear not the bu- gle, though loud-ly it blows; It calls but the
 O fear not the bu- gle, though loud-ly it blows; It calls but the

warders that guard thy re- pose, that guard thy re- pose. Their bows would be
 warders that guard thy re- pose, that guard thy re- pose, Their bows would be
 warders that guard thy re- pose, that guard thy re- pose. Their bows would be
 warders that guard thy re- pose, that guard thy re- pose. Their bows would be

bend-ed; their blades would be red, Ere the step of a foeman draws near to thy
 bend-ed; their blades would be red, Ere the step of a foeman draws
 bend-ed; their blades would be red, Ere the step of a foeman draws
 bend-ed; their blades would be red, Ere the step of a foeman draws

bed, Ere the step of a foeman draws near to thy bed. O
 near, Ere the step of a foeman draws near to thy bed. O hush thee, my babie, O
 near, Ere the step of a foeman draws near to thy bed. O hush hee, my babie, O
 near, Ere the step of a foeman draws near. O hush thee, O hush thee, my babie, O

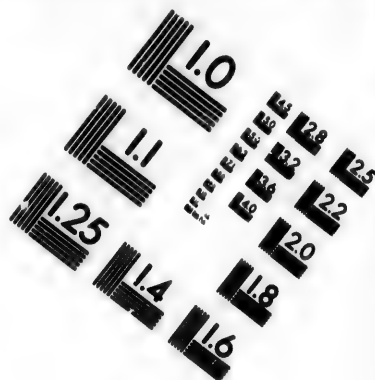
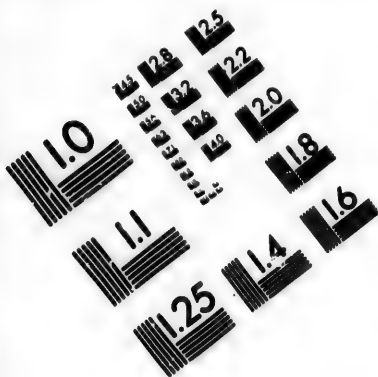
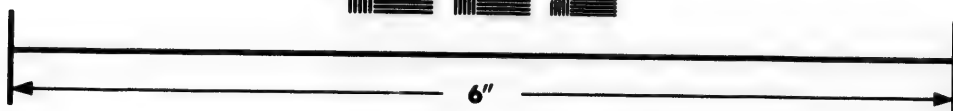
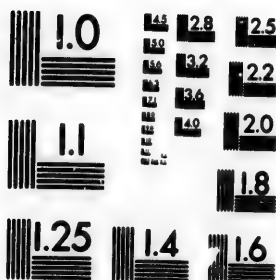


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01

hush . . thee my ba - - - bie. O hush thee, my babie, the

hush thee, my babie, O hush thee, my ba - bie. O hush thee, my babie, the

hush thee, my babie, O hush thee, my ba - bie. O hush thee, my babie, the

hush thee, my babie, O hush thee, my ba - bie. O hush thee, my babie, the

time soon will come, When thy sleep shall be bro-ken by trumpet and drum, by

time soon will come, When thy sleep shall be bro-ken by trumpet and drum, by

time soon will come, When thy sleep shall be bro-ken by trumpet and drum, by trum-

time soon will come, When thy sleep shall be bro-ken by trumpet and drum, by

trumpet and drum; Then hush thee, my darling, take rest while you may, For strife comes with

trumpet and drum; Then hush thee, my darling, take rest while you may, For strife comes with

pet and drum; Then hush thee, my darling, take rest while you may, For strife . .

trumpet and drum; Then hush thee, my darling, take rest while you may, For strife comes with

dim.
 manhood, and waking with day; For strife comes with manhood, and wak - ing with
dim.
 manhood, and waking with day; For strife comes with manhood, and wak - ing with
dim.
 . . comes with man - hood; For strife comes with manhood, and wak - ing with
dim.
 manhood, and waking with day; For strife comes with manhood, and waking with day. O

p
 day. O hush . . . thee, O hush . . .
pp *stac.*
 day. O hush thee, my ba-bie! O hush thee, my ba-bie! O hush thee, my
pp *stac.*
 day. O hush thee, my ba-bie! O hush thee, my ba-bie! O hush thee, my
stac. *stac.*
 hush thee, O hush thee, my ba-bie! O hush thee, my ba-bie! O hush thee, my

dim. *pprall.*
 . . thee, O hush . . . thee, O hush thee, O hush thee, my ba - - bie!
dim. *pprall.*
 ba-bie! O hush thee, my babe! O hush thee, my ba - - bie!
dim. *pprall.*
 ba-bie! O hush . . . thee, O hush thee, O hush thee, my ba - - bie!
dim. *pprall.*
 ba-bie! O hush thee, my babe! O hush thee, my ba - - bie!

HOME, SWEET HOME.

BISHOP.

TREBLE. *With expression.*

1. Mid pleasures and pa-laces though we may roam, Be it ev-er so

ALTO.

TENOR.

2. An ex-ile from home, splendor dazzles in vain, Oh! give me my

BASS.

hum-ble, there's no place like home! A charm from the skies seems to hal-low us

cres.

cres.

cres.

low-ly thatch'd cottage a-gain; The birds sing-ing gri-ly, that came at my

cres.

there, Which, seek through the world, Is ne'er met with elsewhere; Home! home!

with expression.

with expression.

with expression.

call, Give me them with that peace of mind, dearer than all, Home! home!

with expression.

cres. *calando.*

sweet, sweet home! There's no place like home! There's no place like home!

cres. *calando.*

sweet, sweet home! There's no place like home! There's no place like home!

cres. *calando.*

WAITING, ONLY WAITING.

A. L. C.

Solo. With feeling.

PERKINS. By per.

1. Wait-ing, on - ly wait-ing, till the shadows long-er grow; Wait-ing, on - ly
 2. Wait-ing, on - ly wait-ing, for our sor-rows to be o'er; Wait-ing, on - ly
 3. Wait-ing, on - ly wait-ing, life is on - ly one long wait; Wait-ing, on - ly

wait-ing, for the sunshine to break thro'. Wait-ing, on - ly wait-ing, for God's
 wait-ing, till we reach the golden shore. Wait-ing, on - ly wait-ing, for our
 wait-ing, for our pleas-ure and our fate. Wait-ing, dear Lord, waiting, oh, how

mes-sage from on high; Wait-ing, on - ly wait-ing, to be summon'd to the sky.
 triumphs to be through; Waiting, dear Lord, waiting: it is all that we can do.
 much some have to wait! Wait-ing, oh yes, wait-ing, till per-haps it is too late.

p Chorus. tempo ad lib.

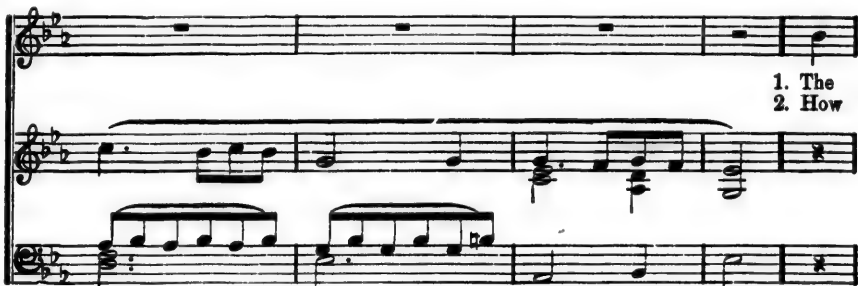
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Wait - ing, wait - ing, to be summon'd to the sky— Wait - ing.
 Wait - ing, wait - ing: it is all that we can do— Wait - ing.
 Wait - ing, wait - ing, till per-haps it is too late— Wait - ing.

A MOTHER'S GENTLE LOVE.

M. SPENCER.
Moderato.

A. LEE.



heart may weave in ma - ny spells, But one all else a -
 where can dwell a pur - er spell As con - stant as the

rall.

- bove, A charm all o - ther charms ex - cels, A mother's gen - tle
 dove, Oh, no af - fec - tion can ex - cel A mother's gen - tle

love, A moth - er's gen - tle love, A moth - er's gen - tle
 love, A moth - er's gen - tle love, A moth - er's gen - tle

love.
 love.

ROCK'D IN THE CRADLE OF THE DEEP.

WILLARD.

KNIGHT.

p

1. Rock'd in the cradle of the deep, . . . I lay me down . . . in peace to
2. And such the trust that still were mine . . . Tho' stormy winds . . . swept o'er the

sleep; Se-cure I rest up-on the wave, For Thou, oh
brine, Or though the tem-pest's fi-ery breath Roused me from

Lord! hast power to save. I know Thou wilt not slight my
sleep to wreck and death! In o - cean cave still safe with

call, For Thou dost mark the spar-row's fall! And
Thee, The germ of im-mor-tal-i-ty; And

*Play first four measures for introduction and interlude.

calm and peaceful is my sleep, Rock'd in the cradle of the deep, And

calm and peaceful is my sleep, Rock'd in the cradle of the deep. 2. And

JESUS, TO THEE I COME.

COULD.

1. Je-sus, I come—I come to-night; Re-store to me my blind-ed sight; And in my
2. Je-sus, I come—I can-not stay From Thee an-oth-er pre-cious day; I would Thy
3. Je-sus, I come, "Just as I am," To Thee, the ho-ly, spotless Lamb; Thou wilt re-

soul, "let there be light!" Je-sus, to Thee I come! Je-sus, to Thee I come!
 word this night o-bey; Je-sus, to Thee I come! Je-sus, to Thee I come!
 ceive me as I am; Je-sus, to Thee I come! Je-sus, to Thee I come!

SWEET AND LOW.

TENNYSON.

BARNBY.

Larghetto. pp
SOPRANO.

Sweet and low, sweet and low, Wind of the western sea, Low, low, breathe and blow,

ALTO. *pp*

Sweet and low, sweet and low, Wind of the western sea, Low, low, breathe and blow,

TENOR. *pp*

Sweet and low, sweet and low, Wind of the western sea, Low, low, breathe and blow,

BASS. *pp*

Sweet and low, sweet and low, Wind of the western sea, Low, low, breathe and blow,



Wind of the western sea. O-ver the roll - ing wa - ters go, Come from the dy-ing



Wind of the western sea. O - ver the wa - ters go, Come from the



Wind of the western sea. O-ver the roll - ing wa - ters go, Come from the dy-ing



Wind of the western sea. O-ver the roll - ing wa - ters go, Come from the



moon and blow, Blow him a - gain to me. . . While my lit - tle one



moon and blow, Blow him a - gain to me. . . While my lit - tle one



moon and blow, Blow him a - gain to me. . . While my lit - tle one



moon and blow, Blow him a - gain to me. . . While my lit - tle one

dim. *pp* *pp* *Tempo primo*

while my pret-ty one sleeps. . . . Sleep and rest, sleep and rest, Fa-ther will come to thee

dim. *pp* *pp*

while my pret-ty one sleeps. . . . Sleep and rest, sleep and rest, Fa-ther will come to thee

dim. *pp* *pp*

while my pret-ty one sleeps. . . . Sleep and rest, sleep and rest, Fa-ther will come to thee

dim. *pp* *pp*

while my pret-ty one sleeps. . . . Sleep and rest, sleep and rest, Fa-ther will come to thee

sf *p*

soon. Rest, rest, on moth-er's breast, Fa-ther will come to thee soon;

sf *p*

soon. Rest, rest, on moth-er's breast, Fa-ther will come to thee soon;

sf *p*

soon. Rest, rest, on moth-er's breast, Fa-ther will come to thee soon;

sf *p*

soon. Rest, rest, on moth-er's breast, Fa-ther will come to thee soon;

mf *pp*

Fa-ther will come to his babe in the nest, Sil - ver sails all out of the west,

mf *pp*

Fa - - ther will come to his babe, Sil - ver sails out of the west,

mf *pp*

Fa-ther will come to his babe in the nest, Sil - ver sails all out of the west,

mf *pp*

Fa-ther will come to his babe in the nest, Sil - ver sails out of the west,

SWEET AND LOW

p *rall.* *dim.* *pp*

Under the sil-ver moon. Sleep, my lit-tle one, sleep, my pretty one, sleep.

p *rall.* *dim.* *pp*

Under the sil-ver moon. Sleep, my lit-tle one, sleep, my pretty one, sleep.

p *rall.* *dim.* *pp*

Under the sil-ver moon. Sleep, my lit-tle one, sleep, my pretty one, sleep.

f *p* *rall.* *dim.* *pp*

Under the sil-ver moon. Sleep, my lit-tle one, sleep, my pretty one, sleep.

CLING CLOSE TO THE ROCK.

TAYLOR.

MARSHALL. By per.

1. Cling close to the Rock, brother, dan-ger is near; Cling close to thy Saviour, and
 2. Cling close to the Rock, brother, closely to-day, Ere waves of tempta-tion shall
 3. Cling close to the Rock, brother, close to the Rock, Tho' tempests may rage, and tho'

doubt not nor fear. For Je - sus will hold thee, Al-migh-ty to save, Thy
 sweep thee a - way. Cling close to the Rock, in the time of thy grief. For
 bil - lows may shock; For Je - sus, thy Sa - viour, thy Ref-uge, thy Friend, In

Je - sus, who triumphed o'er death and the grave. Cling close to the Rock, Tho' the
 Je - sus brings speed-y and pre-cious re - lief. Cling close, etc.
 mer - cy hath loved thee, and loves to the end. Cling close, etc.

tem-pests may shock; As-sured of sal - va - tion, In Je - sus, the Rock.

BEAUTIFUL LAND.

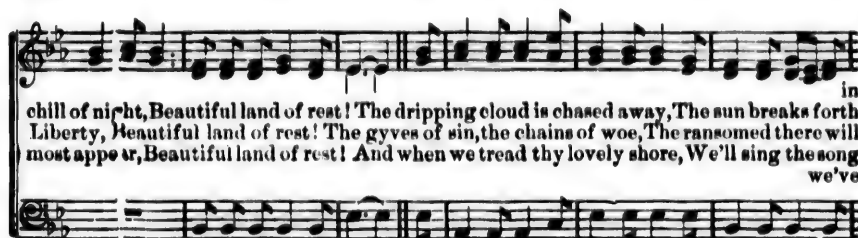
319

LOWRY.

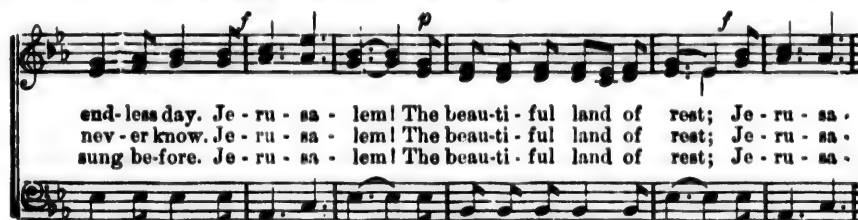
LOWRY. By per.



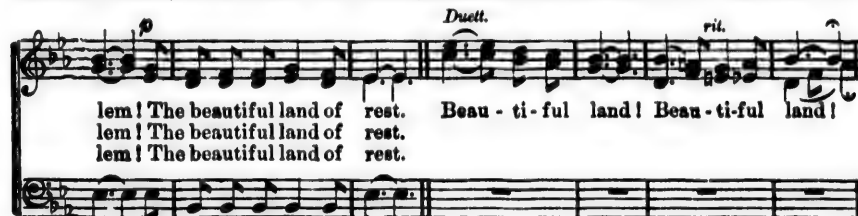
1. Je - ru - sa - lem, for - ev - er bright, Beautiful land of rest! No win - ter there, nor
 2. Je - ru - sa - lem, for - ev - er free! Beautiful land of rest! The soul's sweet home of
 3. Je - ru - sa - lem, for - ev - er dear, Beautiful land of rest! Thy pearly gates al -



in
 chill of night, Beautiful land of rest! The dripping cloud is chased away, The sun breaks forth
 Liberty, Beautiful land of rest! The gyves of sin, the chains of woe, The ransomed there will
 most ap - pear, Beautiful land of rest! And when we tread thy lovely shore, We'll sing the song
 we've



end - less day. Je - ru - sa - lem! The beau - ti - ful land of rest; Je - ru - sa -
 nev - er know. Je - ru - sa - lem! The beau - ti - ful land of rest; Je - ru - sa -
 sung be - fore. Je - ru - sa - lem! The beau - ti - ful land of rest; Je - ru - sa -



Duet.
 lem! The beautiful land of rest. Beau - ti - ful land! Beau - ti - ful land!
 lem! The beautiful land of rest.
 lem! The beautiful land of rest.



Chorus. tempo.
 We wait im - pa - tient to be - hold The gates of pearl, the streets of gold, And

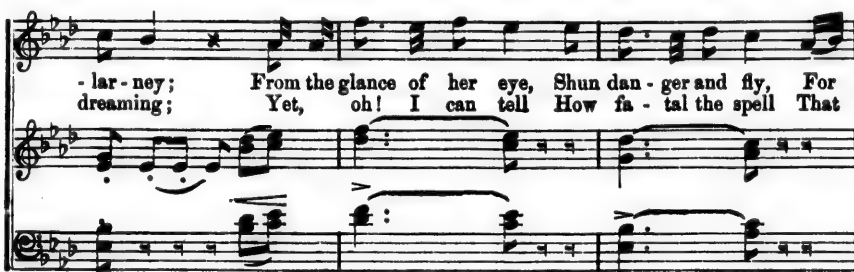
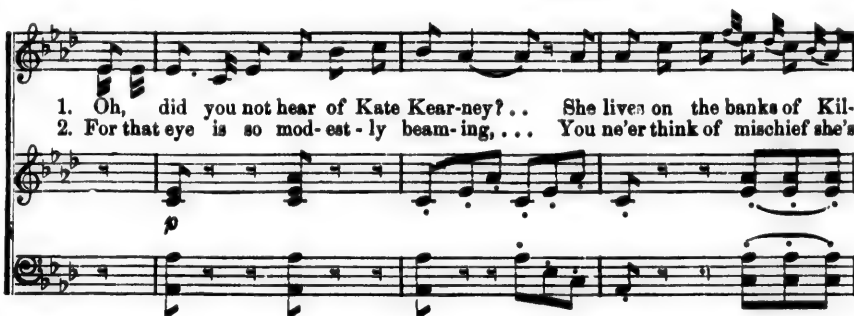


nes - tis safe in Je - sus' fold, In the beautiful land, The beau - ti - ful land of rest.

KATE KEARNEY.

LADY MORGAN.

ALEXANDER LEE.



3.
 Oh! should you e'er meet this Kate Kearney,
 Who lives on the banks of Killarney,
 Beware of her smile,
 For many a wile
 Lies hid in the smile of Kate Kearney.

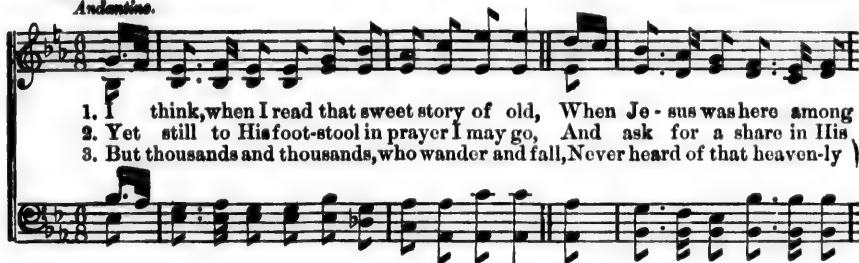
4.
 Tho' she looks so bewitchingly simple,
 Yet there's mischief in every dimple;
 And who dares inhale,
 He sighs spicy gale,
 Must die by the breath of Kate Kearney.

THE CHILD'S WISH.

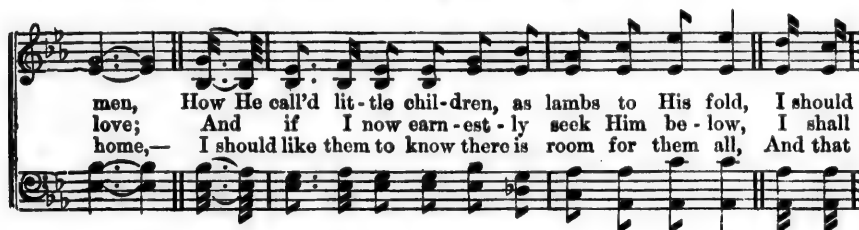
LUKE.

Andantino.

DAVENANT.



1. I think, when I read that sweet story of old, When Je - sus was here among
 2. Yet still to His foot-stool in prayer I may go, And ask for a share in His
 3. But thousands and thousands, who wander and fall, Never heard of that heavenly



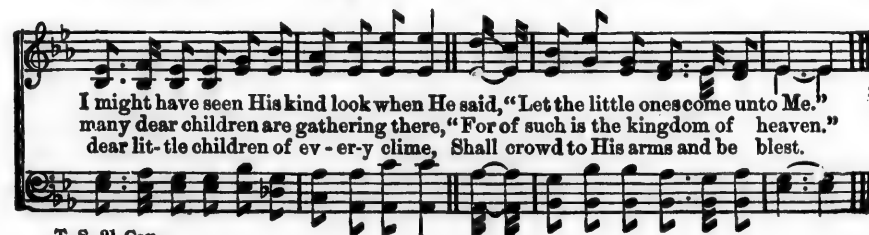
men, How He call'd lit - tle chil - dren, as lambs to His fold, I should
 love; And if I now earn - est - ly seek Him be - low, I shall
 home, — I should like them to know there is room for them all, And that



like to have been with them then. I wish that His hands had been
 see Him and hear Him a - bove. In that beau - ti - ful place He has
 Je - sus has bid them to come. I long for the joy of that



placed on my head, That His arm had been thrown a-round me, And that
 gone to pre - pare For all that are wash'd and for - given; And
 glo - ri - ous time, The sweet - est, and bright - est, and best; When the



I might have seen His kind look when He said, "Let the little ones come unto Me."
 many dear children are gathering there, "For of such is the kingdom of heaven."
 dear lit - tle children of ev - er - y clime, Shall crowd to His arms and be blest.

DARBY AND JOAN.

WEATHERLEY.

MOLLO.

Andante con moto. *cres.*

Darby, dear, we are old and gray, Fifty years since our wedding day, Shadow and sun for

p *cres.*

ev'ry one as the years roll on; Darby, dear, when the world went wry, Hard and sorrowful

rall.

then was I—Ah! lad, how you cheer'd me then, "Things will be better, sweet wife, again!"

Meno mosso.

Al-ways the same, Dar - by, my own, Al-ways the same to your old wife, Joan,

ad lib.

Always the same to your old wife Joan.

colla voce. *mf tempo.* *dim. e rull.*

1 Darby Dear, but my heart was wild,
When we buried our baby child,
Until you whisper'd "Heaven knows best!"
and my heart found rest.
Darby Dear, 'twas your loving hand
Show'd the way to the better land—
Ah! lad, as you kissed each tear,
Life grew better and Heaven more near:
Always the same, Darby my own,
Always the same to your old wife Joan,
Always the same to your old wife Joan.

3. Hand in hand when our life was May,
Hand in hand when our hair is gray,
Shadow and sun for ev'ry one as the
years roll on;
Hand in hand when the long night-tide
Gently covers us side by side—
Ah! lad, tho' we know not when,
Love will be with us forever then;
Always the same, Darby my own,
Always the same to your old wife Joan,
Always the same to your old wife Joan.

MEDITATION.

MARSHALL. By ps.

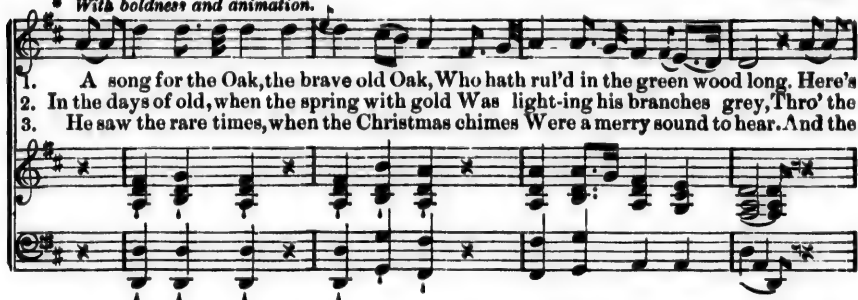
Thro' the pleasures of the day,
When I read and when I pray, Let me ever keep in view,
When the sun withdraws his light, And I go to rest at night, God is seeing all I do.
Till I lift my heart in prayer, For my heavenly Father's care, Praying Him to kindly make Me His child, for Je-sus' sake.

GRACE.

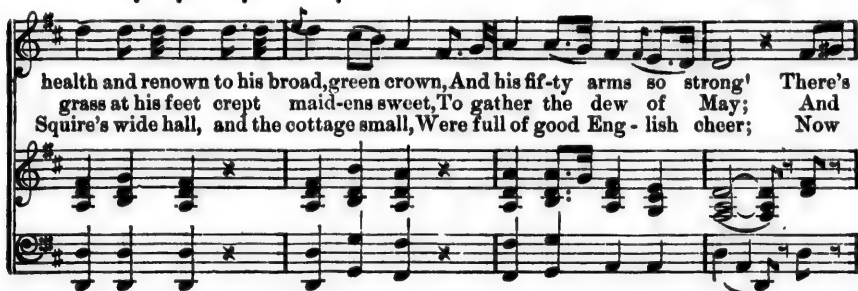
Lord, bless the food before us spread, And be thou still our living head;
Thy mercies Lord, are large and free, Then may we not ungrateful be. A - men.

THE BRAVE OLD OAK.

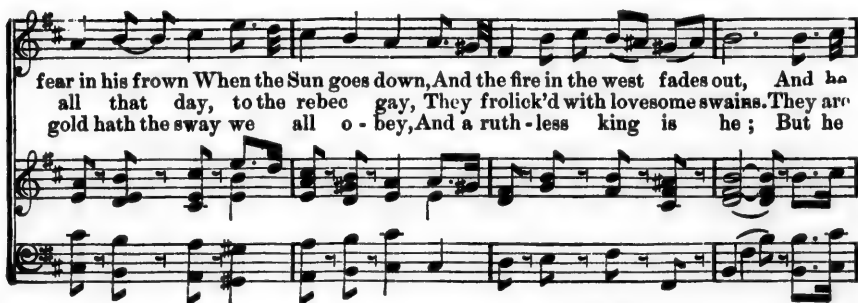
LODER.

With boldness and animation.


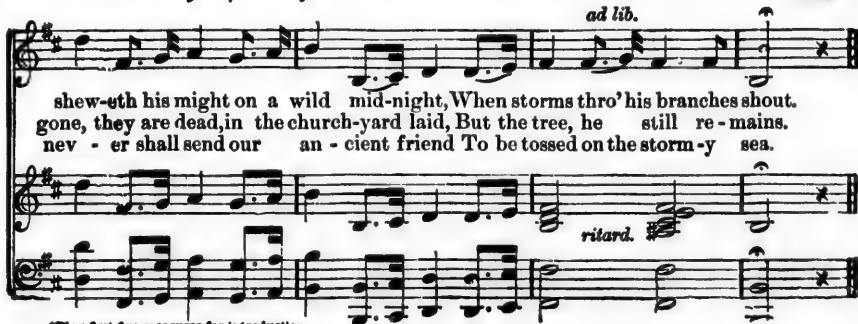
1. A song for the Oak, the brave old Oak, Who hath rul'd in the green wood long. Here's
 2. In the days of old, when the spring with gold Was light-ing his branches grey, Thro' the
 3. He saw the rare times, when the Christmas chimes Were a merry sound to hear. And the



health and renown to his broad, green crown, And his fif-ty arms so strong! There's
 grass at his feet crept maid-ens sweet, To gather the dew of May; And
 Squire's wide hall, and the cottage small, Were full of good Eng-lish cheer; Now



fear in his frown When the Sun goes down, And the fire in the west fades out, And he
 all that day, to the rebec gay, They frolick'd with lovesome swains. They are
 gold hath the sway we all o-bey, And a ruth-less king is he; But he



ad lib.
 shew-eth his might on a wild mid-night, When storms thro' his branches shout.
 gone, they are dead, in the church-yard laid, But the tree, he still re-mains.
 nev-er shall send our an-cient friend To be tossed on the storm-y sea.
 ritard.

**Play first five measures for introduction.*

a tempo.

Then sing to the oak, the brave old oak, Who stands in his pride alone, And still flourish he, A

a tempo.
pp

cres.

hale, green tree, When a hundred years are gone.

mf *f* *ff* *p* *ff*

Blest be the Tie that Binds.

REV. JOHN FAWCETT, 1772.

LOWELL MASON. "Boylston."

1. Blest be the tie that binds Our hearts in Je - sus' love;
2. Be - fore our Fa - ther's throne We pour u - nit - ed prayers;
3. We share our mu - tual woes, Our mu - tual bur - dens bear;

mf

The fel - low - ship of Christian minds Is like to that a - bove.
Our fears, our hopes, our aims are one; Our com - forts and our cares.
And oft - en for each oth - er flows, The sym - pa - this - ing tear.

4. When we at death must part,
Not like the world's, our pain;
But one in Christ, and one in heart,
We part to meet again.

5. From sorrow, toil, and pain,
And sin, we shall be free;
And perfect love and friendship reign
Throughout eternity.

BONAPO.

A MEDLEY.

BLISS. By per

Andantino.

By the darkly flowing river, Where the leaves in silence quiver, In a cold forboding shiver

The first system of musical notation for the song 'BONAPO. A MEDLEY.' It consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, and two piano accompaniment staves in treble and bass clefs. The lyrics are written below the vocal line.

See the exile Bonapo. Dark and damp the ivy clinging To the branches o'er him swinging,

The second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics are written below the vocal line.

Mourn-fully and low he's sing-ing, Not for Joe, not for Joe, not for Joe is The

The third system of musical notation, continuing the melody and accompaniment. The lyrics are written below the vocal line.

farm, the farm, the dear old farm, We'll have to mortgage the farm, We'll

The fourth system of musical notation, concluding the piece. The lyrics are written below the vocal line.

have to mortgage the "Banks and Braes of Bon-nie Doon." Now fare thee well my

Ti-ni-min-ni-win-kum-ka, Fare thee well, said Bo-na-po. See, where bat and owl are flitting,

Mood - i - ly his dark brows knitting, Bo - na - po in si - lence sit - ting,

Under the beautiful stars, Under the beautiful stars. Then a rustle was }
heard in the ivy }

Fast.

tree. And the watcher gray thus answered me: Now I'll whistle, Now I'll sing; Now I'll caper, Now I'll fling;

The first system of the musical score for 'BONAPO.' consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature. It begins with a double bar line and a repeat sign, followed by a series of eighth and sixteenth notes. The lyrics are written below the first staff. The second and third staves are accompaniment, with the second staff using a treble clef and the third using a bass clef. Both accompaniment staves feature chords and single notes.

Slow.

Now the chairs around I'll swing, For know you, sir, I'm married; So Hush thee my

The second system of the musical score continues with three staves. The vocal line (top staff) has a tempo change to 'Slow.' and a key signature change to two flats (B-flat and E-flat). The lyrics are written below the first staff. The accompaniment staves (second and third) continue with chords and single notes.

Lively.

baby, the time will soon come When thy sleep shall be broken by Jol-ly old Roger the

The third system of the musical score consists of three staves. The tempo changes to 'Lively.' and the key signature changes to one flat (B-flat). The vocal line (top staff) features a more active melody. The lyrics are written below the first staff. The accompaniment staves (second and third) continue with chords and single notes.

Slower.

tin-maker man Who lived in a gar-ret in New Amsterdam, With his Sons of brave

The fourth system of the musical score consists of three staves. The tempo changes to 'Slower.' and the key signature changes to two sharps (F# and C#). The vocal line (top staff) has a more measured melody. The lyrics are written below the first staff. The accompaniment staves (second and third) continue with chords and single notes.

sires, born of fore-fa-thers free, Mid the tinkle,tinkle,tinkle of the tin, In the

dining room, the kitchen and the hall. All in the gold - en prime of May; All in the

gold - en prime of Bo - na - po. Now the pur - ple twi-light fail-ing,

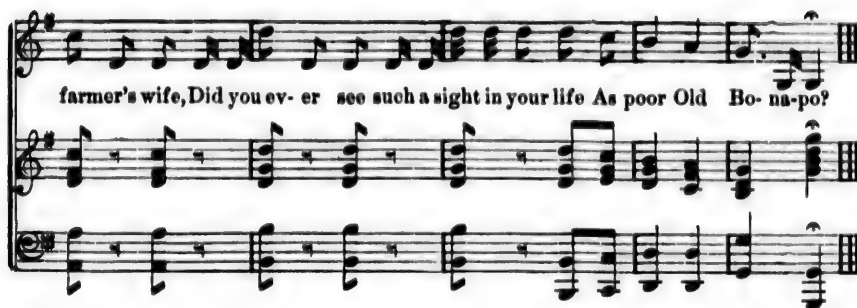
Now his tear-wet cheek is pal - ing, Now I seem to hear him wail-ing,

Send me some money from home, Send me some money from home, For I

wont go home until morning, I wont go home until morning, I wont go home until

Grass grows green a - bove me, And a sweet sad voice shall say:

High, did-dle, did-dle, the cat's in the fid-dle, They all ran up to the

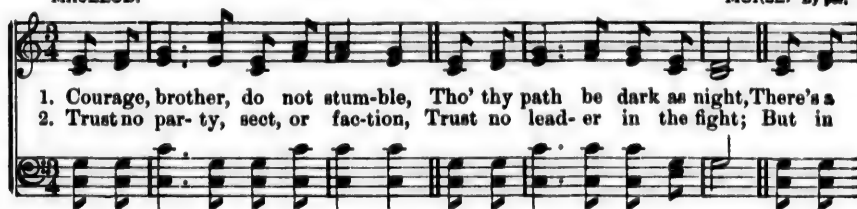


farmer's wife, Did you ev-er see such a sight in your life As poor Old Bo-na-po?

DO THE RIGHT.

MACLEOD.

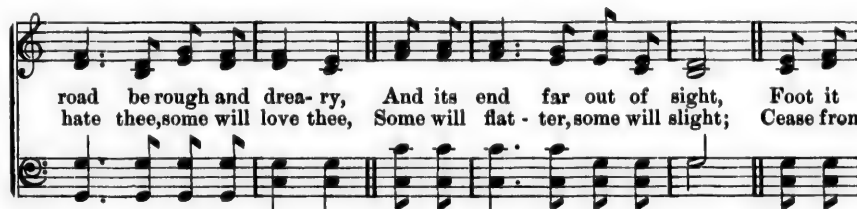
MORSE. By per.



1. Courage, brother, do not stum-ble, Tho' thy path be dark as night, There's a
2. Trust no par-ty, sect, or fac-tion, Trust no lead-er in the fight; But in



star to guide the hum-ble; "Trust in God, and do the right." Let the
eve-ry word and ac-tion, "Trust in God, and do the right." Some will



road be rough and drea-ry, And its end far out of sight, Foot it
hate thee, some will love thee, Some will flat-ter, some will slight; Cease from



brave-ly! strong or wea-ry, "Trust in God, and do the right."
man, and look a-bove thee, "Trust in God, and do the right."

SPEED AWAY! SPEED AWAY!

Allegretto spiritoso.
1st TENOR.

WOODBURY. No 10.



1. Speed away! Speed a-way! on thine errand of light! There's a young heart awaiting thy
3. And oh! wilt thou tell her, blest bird on the wing, That her mother hath ev - er a

2nd TENOR.



1st BASS.

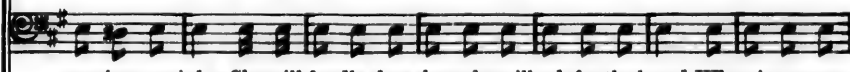
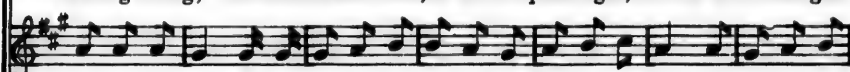


1. Speed away! Speed a-way! on thine errand of light! There's a young heart awaiting thy
3. And oh! wilt thou tell her, blest bird on the wing, That her mother hath ev - er a

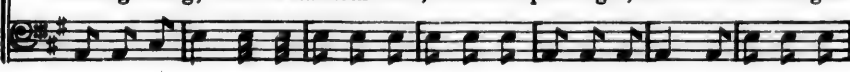
2nd BASS.



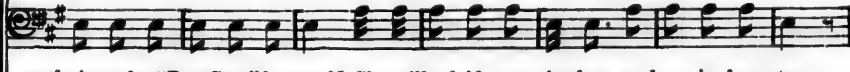
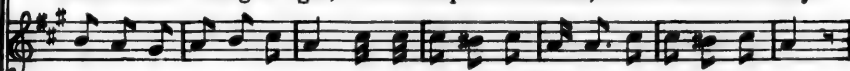
com-ing to-night; She will fondle thee close, she will ask for the loved, Who pine up-on
sad song to sing; That she standeth alone, in the still quiet night, And her fond heart goes



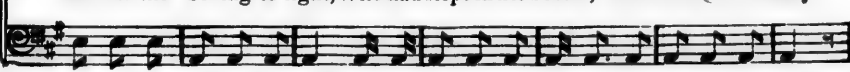
com-ing to-night; She will fondle thee close, she will ask for the loved, Who pine up-on
sad song to sing; That she standeth alone, in the still quiet night, And her fond heart goes



earth since the "Day Star" has rov'd. She will ask if we miss her, so long is her stay.
forth for the be-ing of light, Who had slept in her bosom, but who would not stay?



earth since the "Day Star" has rov'd. She will ask if we miss her, so long is her stay.
forth for the be-ing of light, Who had slept in her bosom, but who would not stay?



rit. *dim.*

Speed away! Speed away! Speed away! 2. Wilt thou tell her, bright songster, the old chief is
Speed away! Speed away! Speed a-way! 4. Go bird of the sil-ver wing! fet-ter-less

rit. *dim.*

rit. *dim.*

Speed away! Speed away! Speed away! 2. Wilt thou tell her, bright songster, the old chief is
Speed away! Speed away! Speed a-way! 4. Go, bird of the sil-ver wing! fet-ter-less

rit. *dim.*

lone; That he sits all the day by his cheerless hearth stone; That his tom-a - hawk
now; Stoop not thy bright pinions on yon mountain's brow; But hie the a-

lone; That he sits all the day by his cheerless hearth stone; That his tom-a - hawk
now; Stoop not thy bright pinions on yon mountain's brow; But hie thee a-

lies all unnoted the while, And his thin lips wreath ev-er in one sunless smile; That the
way o'er rock, river and glen, And find our young "Day Star" ere night close again. Up!

lies all unnoted the while, And his thin lips wreath ev-er in one sunless smile; That the
way o'er rock, river and glen, And find our young "Day Star" ere night close again. Up!

old chieftain mourns her, and why will she stay? Speed away! Speed away! Speed away!
onward! let nothing thy mis-sion de-lay. Speed away! Speed away! Speed away!

GOD IN NATURE AND GRACE.

Andante.

MARSHALL. By per.

1. God is love; the heav-ens tell it Thro' their glo-rious orbs of light,
2. And the teem-ing earth re-joic-es In that mes-sage from a-bove,
3. Thro' these an-thems of cre-a-tion, Strug-gling up with gen-tle strife,
4. Up to Him let each af-fec-tion Du-ly rise, and round Him move;

In that glad and gold-en lan-guage, Speak-ing to us day and night,
With ten thou-sand thou-sand voic-es Tell-ing back from hill and grove,
Chris-tian songs of Christ's sal-va-tion To the world with bless-ings rife,
Our whole lives one res-ur-rec-tion To the life of life a-bove;

Their great sto-ry, Their great sto-ry, God is love and God is light.
Her glad sto-ry, Her glad sto-ry, God is might, and God is love.
Tell their sto-ry, Tell their sto-ry, God is love, and God is life.
Our glad sto-ry, Our glad sto-ry, God is life, and God is love.

Their great sto-ry, Their great sto-ry, God is love, and God is light.
Her glad sto-ry, Her glad sto-ry, God is might, and God is love.
Tell their sto-ry, Tell their sto-ry, God is love, and God is life.
Our glad sto-ry, Our glad sto-ry, God is life, and God is love.

THE FINE OLD IRISH GENTLEMAN.

353

BROUGHAM. By per.

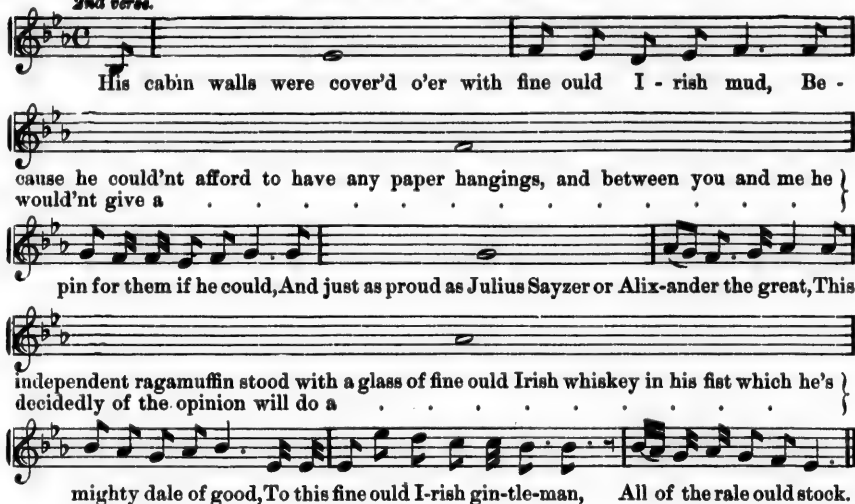
I'll sing you a fine ould song made by a fine ould Pad-dy's pate, Of a

fine ould Irish gentleman who } taste of an es-tate Ex - cept a fine ould patch of
had the devil a } pitatys that he liked ex -

ceed-in-ly to ate, For they were beef to him and mutton too and barrin a red her-
ring or a rusty rasher of bacon now and thin almost ev'ry

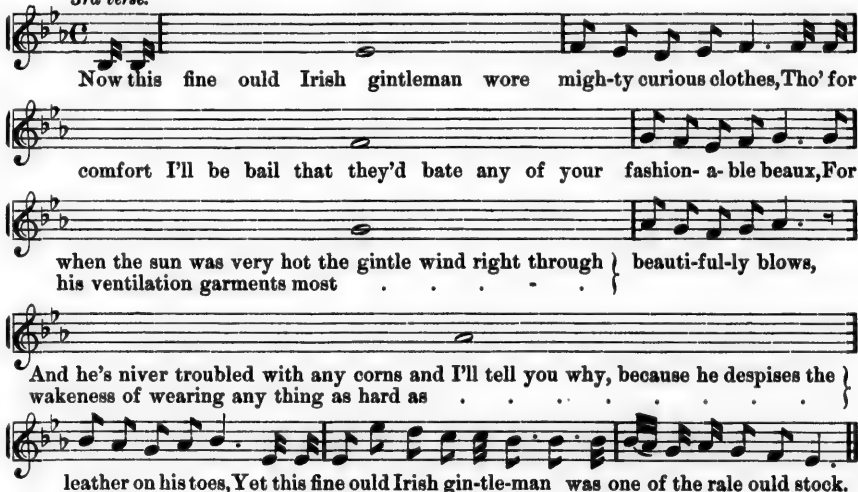
oth-er sort of mate Yet this fine ould Irish gin - tleman was one of the rale ould stock.

2nd verse.



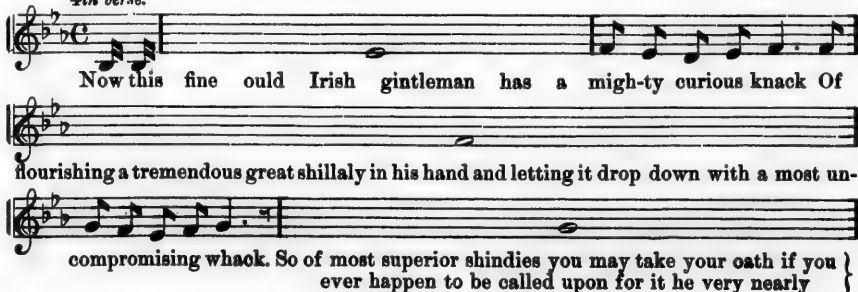
His cabin walls were cover'd o'er with fine ould I - rish mud, Be -
 cause he could'nt afford to have any paper hangings, and between you and me he }
 would'nt give a
 pin for them if he could, And just as proud as Julius Sayzer or Alix-ander the great, This
 independent ragamuffin stood with a glass of fine ould Irish whiskey in his fist which he's }
 decidedly of the opinion will do a
 mighty dale of good, To this fine ould I-rish gin-tle-man, All of the rale ould stock.

3rd verse.

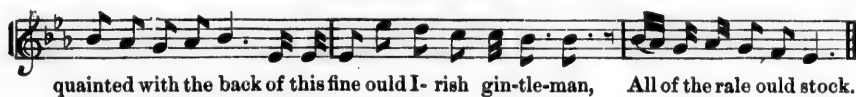
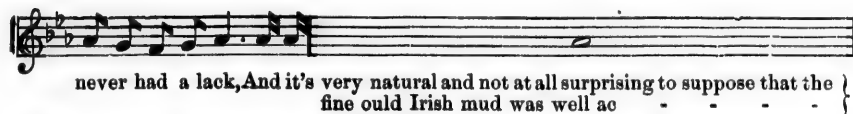


Now this fine ould Irish gentleman wore migh-ty curious clothes, Tho' for
 comfort I'll be bail that they'd bate any of your fashion- a- ble beaux, For
 when the sun was very hot the gintle wind right through } beauti-ful-ly blows,
 his ventilation garments most
 And he's niver troubled with any corns and I'll tell you why, because he despises the }
 wakeness of wearing any thing as hard as
 leather on his toes, Yet this fine ould Irish gin-tle-man was one of the rale ould stock.

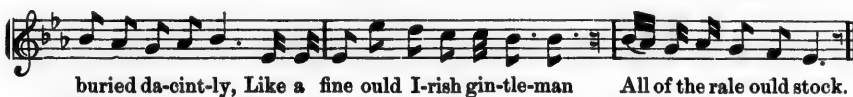
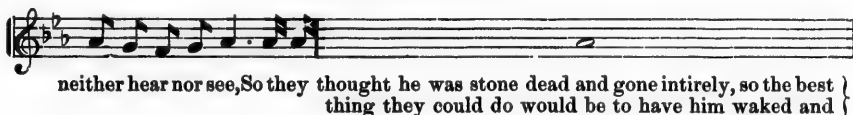
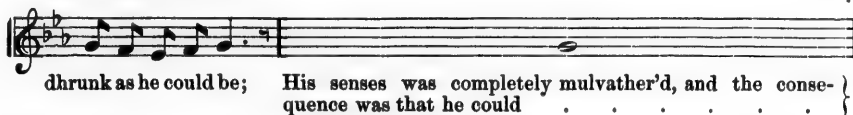
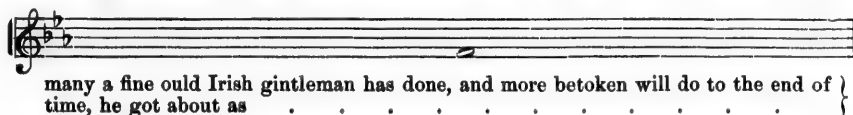
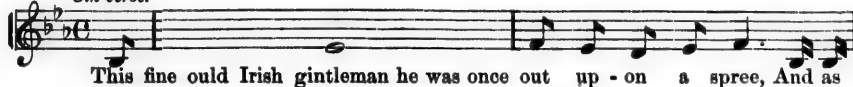
4th verse.



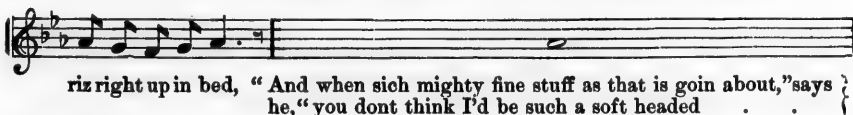
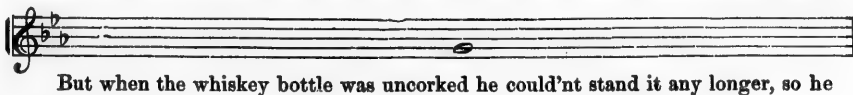
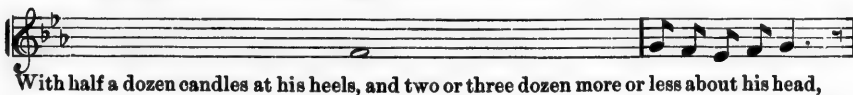
Now this fine ould Irish gentleman has a migh-ty curious knack Of
 flourishing a tremendous great shillaly in his hand and letting it drop down with a most un-
 compromising whack. So of most superior shindies you may take your oath if you }
 ever happen to be called upon for it he very nearly }



5th verse.



6th verse.



A Garden of Roses.

Words and Music by ALICE HAWTHORNE.

Moderato.

Voice.

1. In a garden of ro-ses I met her, On a beau-ti-ful bright after-noon, And the
2. In a garden of ro-ses we laid her, On a sorrowful morning in Spring, But the

Piano.

rall. tempo.

mild, balmy breezes of Summer were sweet From the meadows and flowers of June. We
bright sunny fields, nor the meadows again A comfort-ing so-lace could bring. We were

rall. tempo.

wandered a-round as the sun-set Brought the gloom of the twi-light a-bout, But we
part-ed at last and for-ev-er, And the sweetest com-pan-ion was lost; Ah, the

part-ed at last when the shadows of night Had the beauties of day blotted out..... Oh, that
world seemed a deso-late region of gloom When we buried the one we loved most..... A -

A GARDEN OF ROSES.

beau-ti-ful gar-den of ro-ses On my mind hath its sweet pic-ture set; And the
las! for the hearts that are broken When near ones and dear ones are gone; A -

moments, sweet moments of pleasure enjoyed In its beauties I nev-er for-get. I
las! for all sigh-ing and weeping is vain When we find we are left all a-lone, In a

nev-er for-get for a moment Those eyes that en-chant-ed me there, Nor the
gar-den of ro-ses I'm sigh-ing, Nor peace for the fu-ture I see, Yet I

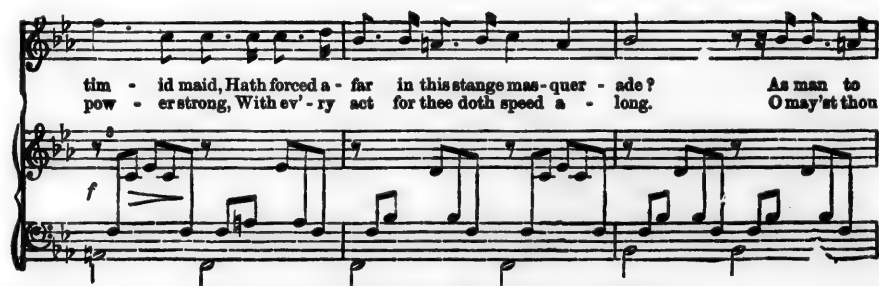
rall. *tempo.*
charm of that voice, so per-sua-sive to joy, In that gar-den of ro-ses so fair.
rather would grieve for my dar-ling so dear Than that she should be weeping for me.
rall. *tempo.*

What Power is This?

By FRANCIS T. S. DARLEY.



FORTISSIMO.



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WHAT POWER IS THIS?

fight, as man to brave all woe, And wan-der forth 'midst dangers great to
know, e'er ma - ny years be told, How I love thee, and what hath made me

cres.

go..... That pow'r is } love, yes, love of thee, my King, To whom e'en
bold..... The pow'r is }

rallén. riten. a tempo.

Ossia for 2d verse.

now my heart its flight doth wing.

1st verse.

now my heart its flight doth wing.

coll. voce.

2d end.

dim.

ARM, ARM, YE BRAVE.

FROM "JUDAS MACCABÆUS."

HANDEL.

Allegro.

Arm, arm, ye brave! Arm, arm, ye brave! a

f *mf*

Oboss.

This system contains the first three staves of music. The top staff is the vocal line with the lyrics 'Arm, arm, ye brave! Arm, arm, ye brave! a'. The middle staff is the oboe part, marked 'Oboss.', with a dynamic of *f*. The bottom staff is the bass line, with a dynamic of *mf*.

no - ble cause, a no - ble cause, The cause of Heav'n your zeal demands,

mf *mp*

This system contains the next three staves. The vocal line continues with 'no - ble cause, a no - ble cause, The cause of Heav'n your zeal demands,'. The oboe part continues with a dynamic of *mf*, and the bass line with a dynamic of *mp*.

no - ble cause, The cause of Heav'n your zeal demands, a no - ble cause, The

Oboss.

This system contains the next three staves. The vocal line continues with 'no - ble cause, The cause of Heav'n your zeal demands, a no - ble cause, The'. The oboe part continues with a dynamic of *Oboss.*

cause of Heav'n your zeal demands. Arm, arm, ye brave!

f

This system contains the final three staves. The vocal line concludes with 'cause of Heav'n your zeal demands. Arm, arm, ye brave!'. The oboe part continues with a dynamic of *f*.

Arm, arm, ye brave! a no - ble cause.

Oboes.

mp *mp* *f*

Arm, arm, Arm, arm, ye brave! Arm, arm, Arm, arm, ye brave! a no - ble cause, The

Oboes.

cause of Heav'n your zeal demands, a no - ble cause, Arm, arm, ye brave! a

no - ble cause, The cause of Heav'n your zeal demands, your zeal, The

cause of Heav'n your zeal demands.

This system consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics. The middle staff is a piano accompaniment with a treble clef, featuring a complex, flowing melody. The bottom staff is a piano accompaniment with a bass clef, providing a steady harmonic foundation.

In defence of your nation, re - li - gion, and laws, Th'al-

This system consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics. The middle staff is a piano accompaniment with a treble clef, continuing the complex melody. The bottom staff is a piano accompaniment with a bass clef, continuing the harmonic foundation.

migh - ty Je - ho - vah will strength-en your hands, In de-

Oboes.

This system consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics. The middle staff is a piano accompaniment with a treble clef, featuring a complex melody. The bottom staff is a piano accompaniment with a bass clef, providing a steady harmonic foundation. The word "Oboes." is written above the middle staff.

fence of your nation, re - li - gion, and laws, Th'al-mighty Je - ho - vah will

This system consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics. The middle staff is a piano accompaniment with a treble clef, continuing the complex melody. The bottom staff is a piano accompaniment with a bass clef, continuing the harmonic foundation.

strength en, Th' almighty Je-

hovah will strengthen your hands. Arm, arm, Arm, arm, ye brave! a

no - ble cause, The cause of Heav'n demands your zeal, a no - ble cause:

Oboe.

Arm, arm, ye brave! Arm, arm, ye brave! The cause of Heav'n your zeal de-manda.

THE CORK LEG.

Allegretto.

1 I'll tell you a tale now with-out a - ny flam, In Holland there dwelt Myn-

- heer Von Clam, Who ev - ry morn - ing said: "I am the rich-est merchant in

Rot - ter-dam." Ri tu, di nu, di nu, di nu, Ri tu, di ní nu, ri

tu, di nu, ri na!

- 2 One day, when he had stuff'd him as full as an egg,
A poor relation came to beg,
But he kick'd him out without broaching a keg,
And in kicking him out he broke his leg.
Rit tu, di nu, etc.
- 3 A surgeon, the first in his vocation,
Came and made a long oration,
He wanted a limb for anatomization,
So he finished his jaw by amputation.
Rit tu, di nu, etc.
- 4 "Mr. Doctor," says he, when he'd done his work,
"By your sharp knife I lose one fork;
But on two crutches I never will stalk,
For I'll have a beautiful leg of cork."
Rit tu, di nu, etc.
- 5 An Artist in Rotterdam, 'twould seem,
Had made cork legs his study and theme;
Each joint was as strong as an iron beam,
And the springs were a compound of clock-work and steam.
Rit tu, di nu, etc.
- 6 The leg was made, and fitted right,
Inspection the Artist did invite;
Its fine shape gave Mynheer delight,
As he fixed it on and screwed it tight.
Rit tu, di nu, etc.
- 7 He walked through squares, passed each shop,
Of speed he went to the utmost top;
Each step he took with a bound and a hop,
And he found his leg he could not stop!
Rit tu, di nu, etc.
- 8 Horror and fright were in his face,
The neighbors thought he was running a race;
He clung to a lamp post to stop his pace,
But the leg wouldn't stay, but kept on the chase.
Rit tu, di nu, etc.
- 9 Then he called to some men with all his might:
"Oh, stop this leg, or I'm murdered quite!"
But though they heard him aid invite,
In less than a minuite he was out of sight.
Rit tu, di nu, etc.
- 10 He ran o'er hill and dale and plain,
To ease his weary bones he'd fain,
Did throw himself down, but all in vain,
The leg got up and was off again.
Rit tu, di nu, etc.
- 11 He walked of days and nights a score,
Of Europe he had made the tour,
He died—but though he was no more,
The leg walked on the same as before!
Rit tu, di nu, etc.

THE SAND-MAN.

ADAM GETTEL.

Allegretto.

The third system of musical notation includes the first three lines of the song's lyrics. The treble staff has a piano (*p*) dynamic marking. The lyrics are:

1. He peeps in at the key-hole,	And he bobs up at the pane,	When
2. He whispers quaintest fan-cies;	With a ti-ny sil-ver thread	He
3. I see two eyes the bright-est;	But I'll not tell whose they are	They

The fourth system of musical notation includes the final lines of the song's lyrics. The lyrics are:

scar-let fire-light dan-ces	On wall and floor a-gain.	Hush!
sews up silk-en eye-lids	That ought to be in bed.	Each
shut up like a lil-y-	That sand-man can't be far.	Some-

here he comes the sand-man, With his dream cap he is crowned, And
 wee head nods ac-quaintance, He's known where-ev-er found; All
 bo-dy grows so qui-et— Who comes with-out a sound? He

grains of sleep he scat-ters, Go-ing round, and round, and round—While the
 stay-up-lates he catch-es Go-ing round, and round, and round—With a
 leads once more to dream-land, Go-ing round, and round, and round And a

lit-tle ones are nod-ding, go-ing round.
 pack of dreams for - ev - er go-ing round.
 good-night to the sand-man go-ing round.

WHEN THE CORN IS GATHERED IN.

HENRY. Byss.

Andante.

1. When the corn is gather'd in, And the sum - mer days are o'er, And the
 2. There's a beau - ty on the land, And a splen - dor on the sea, As we
 3. At the fall - ing of the leaves, When No - vem - ber days draw nigh, And the

p legato.

throgs re - turn a - gain From the mountains and the shore, Then the light of gentle
 wan - der hand in hand — For my love comes back to me; There's a si - lence on the
 drea - ry north wind grieves, With a more than hu - man cry, I shall clasp her to my

cres - cen - do. p dolce.

eyes Comes where si - lent homes have been, 'Neath the cool September skies, When the
 beach, Where her footsteps late have been, As we whis - per, each to each, When the
 heart; — I have woo'd and I shall win; We shall dwell no more a - part, When the

cres. p

corn is gather'd in; 'Neath the cool September skies, When the corn is gather'd in.
 corn is gather'd in; As we whis - per, each to each, When the corn is gather'd in.
 corn is gather'd in; We shall dwell no more a - part, When the corn is gather'd in.

cres - cen - do. p poco rall.

cres - cen - do. poco rall. colla voce.

p *mf* *dim.*

Gathered in, Yes gathered in, When the corn is gathered in, When the

p *mf* *dim.*

Gathered in, Yes gathered in, When the corn is gathered in, When the

p *mf* *dim.*

p *mf* *dim.*

cres. *dim.* *rall.* *ad lib.*

sum - mer days are o'er, And the corn is gathered in.

cres. *dim.* *rall.*

sum - mer days are o'er, And the corn is gathered in.

cres. *dim.* *rall.*

cres. *dim.* *rall.*

JAMIE.

MOLLOY.

ad lib. *a tempo.*

1. Ja - mie! Ja - mie! Ja - mie! Ja-mie! do you hear me
 2. Ja - mie! Ja - mie! Ja - mie! Ah! if he were nev - er,

f *Ped.* *p*

call-ing in the gloaming, Calling to you, lad-die to come home? Long and lone I'm
 nev-er more to hear me, Nev-er to come back to me a-gain; Sure I'm on - ly

Ped.

watching, and my heart is wond'ring Why up-on the hill so late you roam. Ja-mie!
 dreaming, and I know he's com-ing, All the same the tears will flow like rain. Ja-mie!

p

Ja-mie! Are you nev-er com-ing To the lit-tle heart that's waiting sad at home?
 Ja-mie! Ah! the fear is on me, And my heart is ach - ing with dull pain;

rit. et rall. a tempo.

Ja - mie! Ja - mie! Ja - mie! Jamie, do you hear me Calling in the
Ja - mie! Ja - mie! Ja - mie! Jamie, do you hear me Calling in the

rit. et rall. a tempo.

Ped. *Ped.*

f
gloaming, Calling to you, lad-die, calling Ja - mie!
gloaming, Calling to you, lad-die, to come home.

p *pp* *Joyously.*
3. Ja - mie! e - cho an-swer, And it says he's

f *pp* *Ped.* *Ped.*

com- ing, coming down the hill- side; Well I know his voice, my bonnie lad;

p
Now I hear him sing - ing to the cat - tle blithe - ly, And the lit - tle sheep - bells

Ped. p

tinkling glad. Jamie! Jamie! Ah! the joy is on me, And my heart is go - ing,

just like mad! Ja - mie! Ja - mie! Ja - mie! Welcome to you,

Ped.

cres.
lad - die, welcome in the gloaming, All my heart is crying welcome, Ja - mie!

Ped. Cres.

Dear Native Home.

WILLIAM BALL.

Andantino.

1. Far o'er the wave, as morn's soft beam re - turn - ing, Slow - ly un - veiled the
2. Vain - ly for me Love's sig - nal radiance brightn'ing, Flamed from his al - tars
3. Cease, ye who sing the wand'rer's heartless pleas - ure, Leave, leave my path! no

well - re - member'd shore, How swell'd my heart, with ea - ger fan - cles burn - ing,
o'er my tru - ant way, Ab - sent from thee, the summer's beauteous light'ning,
more, no more I roam: Here lives a charm, worth all un - counted treas - ure,

Dreams of past joys, and hopes of price - less store! Sweet home, receive me!
All harm - less, played not round the sad - ing day. Sweet home, receive me!
Here breathes the sigh of Welcome, welcome home! Sweet home, receive me!

Faith - ful I come, Nev - er, oh! nev - er to leave thee, Dear na - tive home, Sweet home, re -

ceive me! Faith - ful I come, Nev - er, oh! never to leave thee, Dear na - tive home.

The Snow-White Rose.

Words and Music by ALICE HAWTHORN.

Moderate.

Piano. *p* ** cres.* *Ped.*

2. If in this world there is a flow'r To
4. And now when spring is on her way, When
3. What-e'er my heart may learn to prize 'Till

Ped. *** *p*

me more love-ly than the rest, It is the rose, the pale white rose, The
flow'rs with their per-fume a-bound, I seek the grove and love to dwell Where-
life shall meet its cer-tain close; I know I ne'er shall cease to love The

snow-white rose I love the best, But why this flow'r so dear to me? Why
e'er the snow-white rose is found. But why this flow'r so dear to me? Why
beau-ty of the snow-white rose. For oh, this flow'r so dear to me, So

THE SNOW-WHITE ROSE.

ritard. *tempo.*

to my heart such pleasures send?..... Be - cause it was the
 to my heart such pleasures send?..... Be - cause it was the
 sweet, so beau - ti - ful to view,..... I love be - cause it

ritard. *tempo.*

first fond gift Of one who ev - er is my friend, Be -
 first fond gift Of one who ev - er is my friend, Be -
 was the gift Of one whose heart is ev - er true, I

dim.

cause it was the first fond gift Of one who ev - er
 cause it was the first fond gift Of one who ev - er
 love be - cause it was the gift Of one whose heart is

dim.

rall.

is my friend.
 is my friend.
 ev - er true.

rall. *Ped.* *

BUT THE LORD IS MINDFUL OF HIS OWN.

FROM "ST. PAUL."

MENDELSSOHN.

Andantino.

But the Lord is mindful of His own, He re - mem - bers His chil -

dren; But the Lord is mindful of His own, the Lord remembers His

chil - dren, re - mem - - bers His chil - dren.

Bow down be - fore Him, ye might - ty,

Note.—Play first five measures for Introduction.

cres.

for the Lord is near us! Bow down before Him, ye might - ty,

cres.

cres.

for the Lord is near us! Yea, the Lord is mindful of His

cres. *dim.* *p*

cres.

own; He re - members His chil - dren; Bow down before Him, ye

cres.

f *dim.*

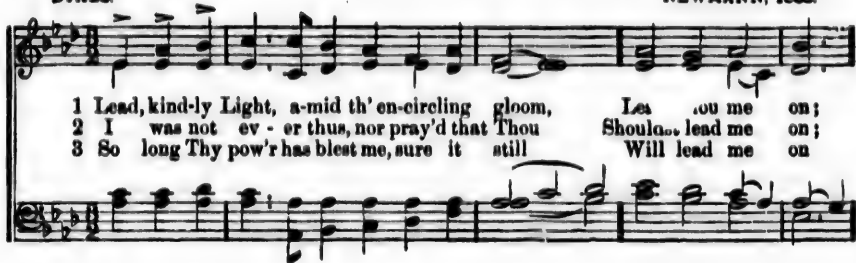
mighty, for the Lord is near us!

f *dim.*

LEAD, KINDLY LIGHT.

DYKES.

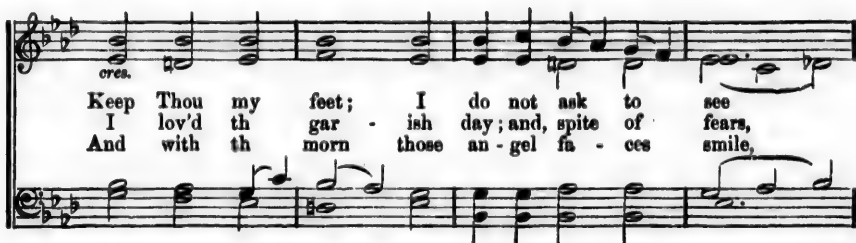
NEWMANN, 1838.



1 Lead, kind-ly Light, a-mid th'en-circling gloom, Lea-rou me on;
 2 I was not ev-er thus, nor pray'd that Thou Shouldest lead me on;
 3 So long Thy pow'r has blest me, sure it still Will lead me on



The night is dark, and I am far from home, Lead Thou me on.
 I lov'd to choose and see my path; but now Lead Thou me on.
 O'er moor and fen, o'er crag and tor-rent, till The night is gone,



cres.
 Keep Thou my feet; I do not ask to see
 I lov'd th'gar-ish day; and, spite of fears,
 And with th' morn those an-gel fa-ces smile,



The dis-tant scene; one step e-nough for me.
 Pride rul'd my will: re-mem-ber not past years.
 Which I have lov'd long since, and lost a while.

DOWN THE GREEN LANE.

BALLAD.

J. H. MACCULLOCH.

FRANK L. ARMSTRONG.

Moderate.

f

1 Soft was the breeze on that
2 Warm was the air on that
3 Cloud-less the sky on that

morn - ing in May, Down the green lane she went
eve' - ning in June, Down the green lane went the
mid - sum - mer noon, Down the green lane once a -

trip - ping a - long; Ap - ple Tree, Ap - ple Tree,
 Man and the Maid; Ap - ple Tree, Ap - ple Tree,
 - gain they have pass'd; Ap - ple Tree, Ap - ple Tree,

tell me I pray, Why does she pause in the
 hid - ing the moon, Why are they lin - ger - ing
 la - den so soon, Thou knew - est all from the

heart of her song? Is she en - snar'd by the
 there in thy shade? Are they en - trapp'd by thy
 first to the last! Was not the Spir - it that

Spir - it of Spring, Hid in thy ten - der green
 blos - om - ing Sprite, Peep - ing from pink - and - white
 slept in thy root, Ris - ing in Spring to the

buds up a - bove? buds up a - bove,
boughs up a - bove? boughs up a - bove,
branch-es a - bove, branch-es a - bove,

rit. *ad lib.*
buds up a - bove? Dark danc - ing eyes like a
boughs up a - bove? Half sto - len kiss - es and
branch-es a - bove, Bud - ding and bloom - ing and

a tempo.
bird on the wing, Pass - ing have greet - ed with sig - nal of
words of de - light Hast - en the buds in - to blos - soms of
now bear - ing fruit, Spir - it of Na - ture and Spir - it of

rit.
love, Pass - ing have greet - ed with sig - nal of love.
love, Hast - en the buds in - to blos - soms of love.
Love? Spir - it of Na - ture and Spir - it of Love?

My Old Kentucky Home.

STEPHEN COLLINS FOSTER.

Poco Adagio.

1. The sun shines bright in the old Kentucky home, 'Tis summer, the darkies are

The first system of musical notation for the song. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are: "1. The sun shines bright in the old Kentucky home, 'Tis summer, the darkies are".

gay; The corn top's ripe and the meadow's in the bloom, While the birds make music all the

The second system of musical notation. The lyrics are: "gay; The corn top's ripe and the meadow's in the bloom, While the birds make music all the".

day. The young folks roll on the lit-tle cab-in floor, All

The third system of musical notation. The lyrics are: "day. The young folks roll on the lit-tle cab-in floor, All".

mer-ry, all hap-py ar I bright, By'm by, hard times comes a

The fourth system of musical notation. The lyrics are: "mer-ry, all hap-py ar I bright, By'm by, hard times comes a".

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MY OLD KENTUCKY HOME.

knocking at the door, Then, my old Kentuck - y home, good - night!

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and features a melody with eighth and sixteenth notes. The piano accompaniment is in the same key and time, with a simple harmonic structure.

CHORUS.

Weep no more, my la - dy, Oh! weep no more to day! We will

The chorus section begins with the vocal line. The piano accompaniment continues with a steady harmonic support. The lyrics are spread across the vocal line, with some words appearing below the notes.

sing one song for the old Kentucky home, For the old Kentucky home, far a - way.

The final system of music concludes the piece. The vocal line ends with a final note, and the piano accompaniment provides a concluding harmonic structure.

MY OLD KENTUCKY HOME.

and Verse.

2. They hunt no more for the possum and the coon, On the meadow, the hill, and the shore,
They sing no more by the glimmer of the moon, On the bench by the old cab-in door.
The day goes by like a sha - dow o'er the heart, With sor - row where all was de - light;
The time has come when the dar - kies have to part, Then my old Kentuck - y home, good - night!—Chorus.

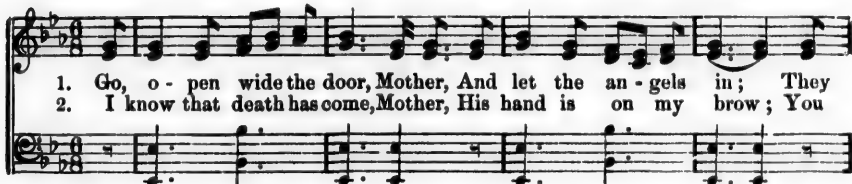
3rd Verse.

3. The head must bow and the back will have to bend, Wherev - er the darkey may go;
A few more days, and the trouble all will end In the field where the sugar-canes grow;
A few more days for to tote the wea - ry load, No mat - ter, 'twill nev - er be light,
A few more days 'till we tot - ter on the road, Then, my old Ken - tuck - y home, good - night!—Chorus.

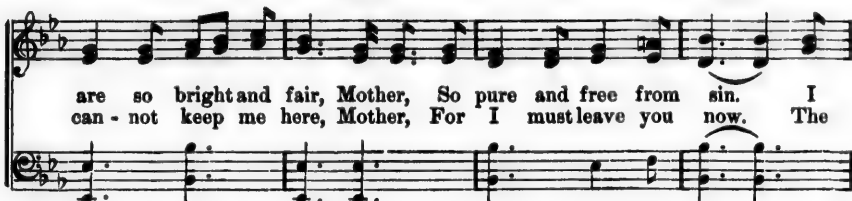
GO, LET THE ANGELS IN.

367

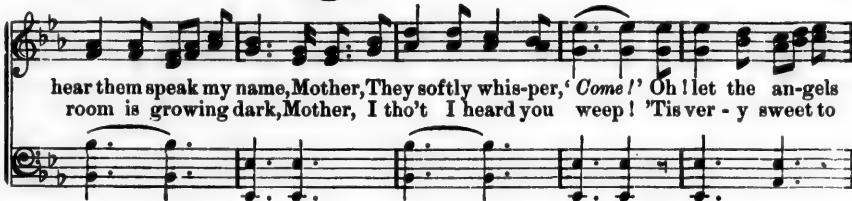
ANDERSON.



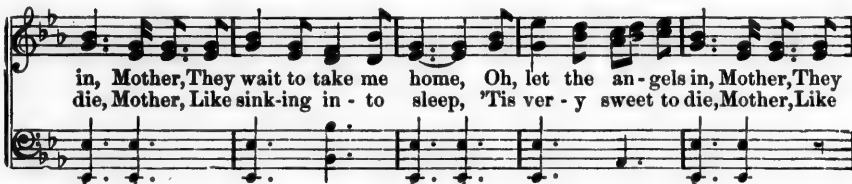
1. Go, o - pen wide the door, Mother, And let the an - gels in; They
2. I know that death has come, Mother, His hand is on my brow; You



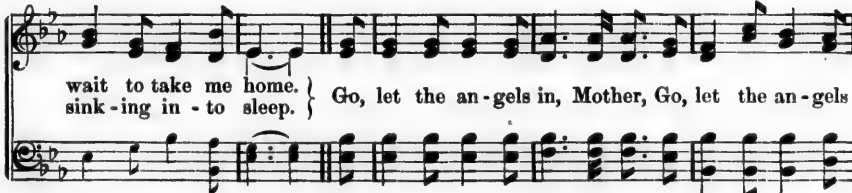
are so bright and fair, Mother, So pure and free from sin. I
can - not keep me here, Mother, For I must leave you now. The



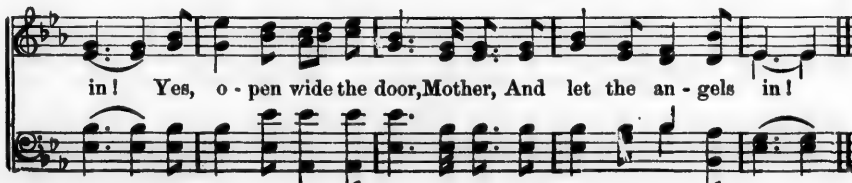
hear them speak my name, Mother, They softly whis-per, 'Come!' Oh! let the an-gels
room is growing dark, Mother, I tho't I heard you weep! 'Tis ver - y sweet to



in, Mother, They wait to take me home, Oh, let the an - gels in, Mother, They
die, Mother, Like sink-ing in - to sleep, 'Tis ver - y sweet to die, Mother, Like



wait to take me home. } Go, let the an - gels in, Mother, Go, let the an - gels
sink - ing in - to sleep. }

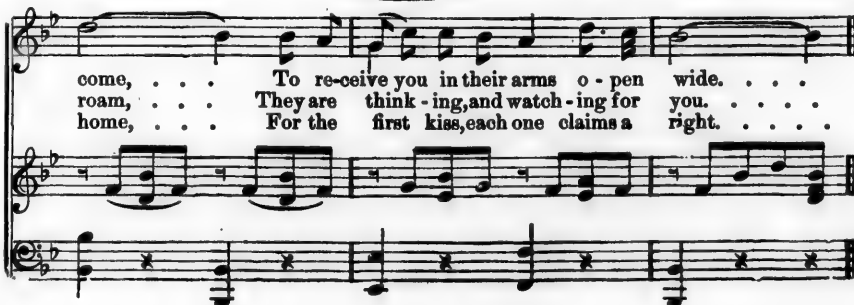


in! Yes, o - pen wide the door, Mother, And let the an - gels in!

REMEMBER THE LITTLE ONES AT HOME.

WOOD.

DOLFUSS. By po

Moderato.

SOPRANO.



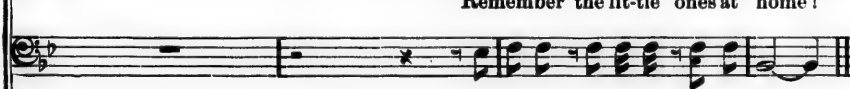
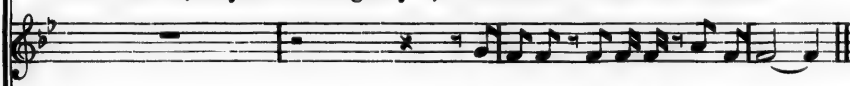
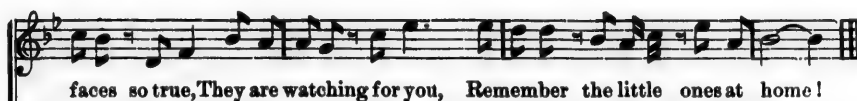
ALTO.



TENOR.



BASS.



HE SHALL FEED HIS FLOCK.

FROM THE "MESSIAH." COME UNTO HIM.

HANDEL.

Larghetto.

He shall feed His flock like a shep - herd, And He shall gath - er the

lams with His arm, with His arm; He

shall feed His flock like a shep - herd, and He shall gath - er the

lams with His arm, with His arm, And

car - ry them in His bo - som, And gently lead those that

are with young, and gent - ly lead, and gent - ly lead those that

COME UNTO HIM.

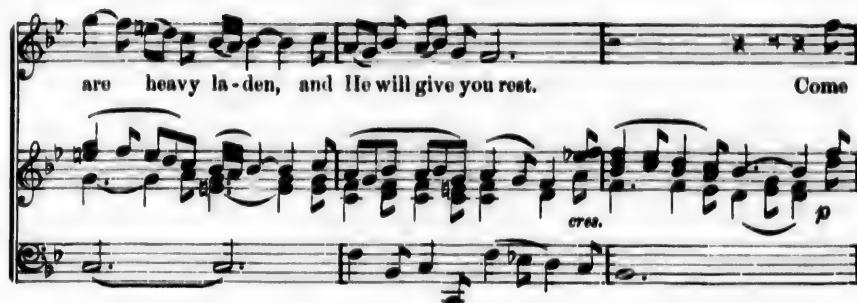
are with young. Come

SOPRANO.

cres. *p*

un - to Him all ye that la - bor, Come un - to Him ye that

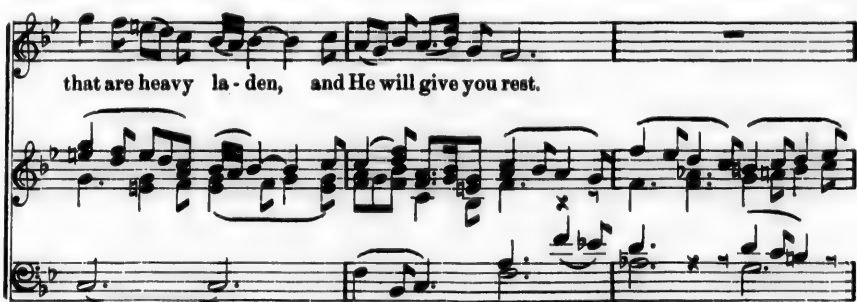
are heavy la-den, and He will give you rest. Come



un - to Him all ye that la - bor, Come un - to Him ye



that are heavy la - den, and He will give you rest.



Take His yoke upon you, and learn of Him, for He is meek and



low - ly of heart, and ye shall find rest, and ye shall find rest un-

p

to your souls. Take His yoke up-on you, and

cres. *p*

learn of Him, for He is meek and low - ly of heart, and

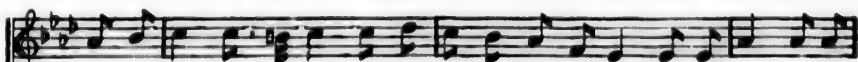
ye shall find rest, and ye shall find rest un-to your souls.

WHERE ARE THE OLD FOLKS?

CROSBY.

SWENEY. 27th

rit.



1. Take me back, take me back, where the sweet Magnolia trees Wave their white snowy
2. Take me back to the banks of a riv-er far a-way, Where I played on my
3. Take me back, take me back, let me see my mother's face, Though the frost and the
4. Take me back, take me back to my sun-ny southern home, To its fields and its



blossoms on the mer-ry laughing breeze, To the once hap-py home where I
ban-jo and I sang the live-long-day, To my own na-tive home by the
wrinkles on her brow have left their trace, How her dear eyes would blink with the
meadows where my mem'ry loves to roam, Though the dear ones are gone yet be-



ad lib.



nev-er knew a care; Take me back. Oh, I won-der, if th all there.
orange grove so fair, Take me back. Oh, I won-der, if th all there.
smile they used to wear Could she know how I won-d folk there.
yond the reach of care, I will look nev-er doubtin, at the folk are there.



Sad is my heart and the tears are fall-ing fast, Tell me, O tell me, ye

echoes of the past, Where are the old folks that used to love me so?

ad lib.
Sleeping, are they sleep-ing with the days of long a - go?
ad lib.
ad lib.

BABY'S GONE TO SLEEP.

SMITH.

MURRAY.

1. There's a pair of lit - tle hands Laid to rest for-ev - er - more;
 2. There's an-oth-er bud re-moved, Ere it felt the blight of sin;
 3. She will wake in fair-er lands, Where the an - gel voi-ces sing;

There's two pear-ly dim-pled cheeks, Whose rich blossom-ing is o'er;
 Thro' the door the an-gels made Dar-ling ba - by has pass'd in;
 There the flow'rets shall ex-pand, There shall love per-fec-tion bring;

Death has seal'd two lit-tle eyes, That will no more smile or weep; Ti - ny
 Far beyond the a-zure skies, Where the ti - ny star-eyes peep, From all
 She has reach'd the golden shore, Thro' the riv-er cold and deep; An - gels

windows of the soul; Little baby's gone to sleep, Little baby's gone to sleep.
 earth's sad doubts and fears, Little baby's gone to sleep, Little baby's gone to sleep.
 bore her safe-ly there; Little baby's gone to sleep, Little baby's gone to sleep.

rit.
An-gels bore her safe-ly home; So for her we may not weep; Soft-ly
rit. e dim. *pp* *a tempo.*
to the doorway come, Little baby's gone to sleep: She has on-ly gone to sleep.

SO I CAN WAIT.

THOMPSON.

SWENEY. By per.

1. I know that heav'n lies just be-yond This earth-ly state, this earth-ly state;
2. I know the heart-aches of this life Will all be healed, will all be healed;
3. I know that when my time shall come To dwell a-bove, to dwell a-bove,
That Christ himself holds death's cold wand; So I can wait, so I can wait.
When the blest peace that ends earth's strife Shall be re-veal'd, shall be re-veal'd.
Je - sus his child will welcome home With tend'-rest love, with tend'-rest love.
I know the dark mys-te-rious ways My feet may tread, my feet may tread
I know that 'mid the world's tur-moil God giv-eth rest, God giv-eth rest;
His an-gel guards will o-pen wide Heav'n's pear-ly gate, heav'n's pear-ly gate;
Will all be plain when heav'nly rays Are on them shed, are on them shed.
His arm is round me in its toil; And I am blest, and I am blest.
And I shall then be sat-is-fied: So I can wait, so I can wait.

MY OLD COTTAGE HOME.

R. A. G.

R. A. GLENN

1 I am think - ing to-night of my old cot - tage home That
 2 Ma - ny years have gone by since in pray'r there I knelt With
 8 One by one they have gone from the old cot - tage home, On

stands on the brow of the hill, Where in life's ear - ly morn - ing I
 dear ones a - round the old hearth; But my moth - er's sweet prayers in my
 earth I shall meet them no more, But with them I shall meet round the

once lov'd to roam, But now all is qui - et and still. } Oh, my old cottage
 heart still are felt, I'll treasure them up while on earth. }
 beau - ti - ful throne, Where parting will come nevermore. } Oh, my old

home That stands on the brow of the hill, Where in
 cot-tage home of the hill.

life's ear - ly morning I once lov'd to roam, But now all is qui - et and still.

LOVE ME LITTLE, LOVE ME LONG.

ANONYMOUS.
SOPRANO.

H. LAHER

With spirit. *mf*

1 Love me lit - tle, love me long, is the bur - den of my
 2 Winter's cold or summer's heat, Autumn's tem - pests on it

ALTO. *mf*

1 Love me lit - tle, love me long, is the bur - den . . . of my
 2 Winter's cold or summer's heat, Autumn's tem - pests . . . on it

TENOR. *mf*

1 Love me lit - tle, love me long, is the bur - den of my
 2 Winter's cold or sum-mer's heat, Autumn's tem - pests on it

BASS. *mf*

song, Love that is too hot and strong, Love that is too hot and
 beat, It can nev-er know de - feat, It can nev-er know de -

song, . . . Love . . . that is too hot and strong, . . . that is too
 beat, . . . It . . . can nev-er know de - feat, can nev-er

song, . . . Love that is, Love that is too hot and strong, too
 beat, . . . It can nev-er, can nev-er know de - feat, can

song, Love that is too hot and strong, . . . Love that is too hot and strong, too
 beat, It can nev-er know de - feat, It can never know de - feat, can

strong burn-eth soon, . . . burn-eth soon to waste.
- feat, . . . It nev - er, nev - er can re - bel.

hot and strong burneth soon, burneth soon, burn-eth soon to waste. Still,
know de-feat, It nev - er . . . can, nev-er can re - bel. Such

hot, Love that is too hot . . . burneth soon to waste. Still,
nev - er know de - feat, . . . nev - er can re - bel. Such

hot and strong, Love that is too hot and strong burn-eth soon to waste.
know de - feat, It can nev - er know de - feat, It nev - er can re - bel.

Still, I would not, would not have thee cold; Still, still, . . . I would not
Such the love, the love that I would gain, Such, such . . . the love, I

. . . I would not have . . . thee cold; Still, still still, still . . .
. . . the love . . . that I, . . . that I would gain, Such, such the love, I

. . . I would . . . not have, I would not have thee cold; Still still, . . . I would not
. . . the love . . . that I, the love that I would gain, Such, such . . . the love, I

Still, I would not have thee cold; Still, still, . . . I would not
Such the love that I would gain, Such, such . . . the love, I

have thee too bold, not too backward
tell, I tell thee plain, such the love I

not too bold, not too backward
tell thee plain, such the love I

have thee too bold, not too backward, not too backward or too bold, . .
tell thee plain, such the love I tell thee plain, I tell, I tell . . .

have thee too bold, not too backward, not too backward or
tell thee plain, such the love I tell thee plain, I tell

cres. *f*

mf
or too bold; Love that lasteth till 'tis old, Fad - - eth not in
tell thee plain, Thou must give or woo in vain. So . . . to thee fare -

mf
or too bold; Love that lasteth till 'tis old, Fad - . . .
tell thee plain, Thou must give or woo in vain. . . . So

mf
too bold; Love that lasteth till 'tis old, Fad - eth not in
thee plain, Thou must give or woo in vain. . . . So to thee fare.

mf

cres. *riten.* *f slower.*

haste, Love that last - eth till 'tis old, fad - eth not in haste.
 - well! Thou must give or woo in vain, so to thee fare - well!

rit. *f slower.*

- eth not in haste, fad - eth not, fad - eth not .. in haste.
 . . to thee fare - well, fare - - well! so to thee .. fare - well!

rit. *f slower.*

haste, fad - eth not, . . . fad - eth not in haste.
 . - well! so to thee, . . . so to thee fare - well!

rit. *f slower.*

haste, fad - - eth not, fad - eth not in haste.
 - well! so to thee, so to thee fare - well!

rit. *slower.*

THE BLUE BELLS OF SCOTLAND.

(FOUR-PART SONG.)

A. NEITHARDT.

SOPRANO.
Moderato. *mf*

1 O where, and O where is your High - land lad - die

ALTO. *mf*

2 O where, and O where did your High - land lad - die

TENOR. *mf*

3 Sup - pose, and sup - pose that your High - land lad should

BASS. *mf*

Moderato. *mf*

4

gone? He's gone to fight the foe for Vic - - to - ria on the
 dwell? He dwelt in mer - ry Scot - land, At the sign of the Blue
 die? The bag-pipes should play o'er him, And I'd sit me down and

throne, And it's O in my heart I . . . wish him safe at home!
 Bell, . . . And it's O in my heart I love my lad - die well!
 cry, . . . And it's O in my heart I . . . wish he may not die!

THE LITTLE ONES AT HOME.

LOCKWOOD. 27 ps

Espressivo.

1. I am think-ing now of home a - mong my na - tive hills, And
 4. The moon looks mild-ly down, the same as oft be - fore, And
 3. May guar-dian an-gels still their vig-ils o'er thee keep; May

though a- far thro' dis-tant lands I roam, The mem'ries of the past my
 bathes the earth in floods of mel-low light, But its beams are not so bright up-
 heav-en's choicest blessings on thee rest, Till I am safe-ly borne a

heart with long-ing fills, To see the dar-ling lit-tle ones at
 on this lone-ly shore As they seemed at home one year a - go to -
 cross the storm-y deep, And meet a-gain with those I love the

home. Ah! now their forms I seem to see,
 night. Sad - - ly my heart still turns to thee,
 best. Soon, soon your fa - ces I shall see,

Far o'er the roll-ing o-cean's foam, And hear their voices ring-ing in
 Where-ev - er I may chance to roam, I hear your voices ring-ing in
 Never, nev- er-more from thee to roam, Soon shall I hear your voi-ces in

mer-ry, childish glee; Oh! I long to see the lit-tle ones at home.
 mer-ry, childish glee; Oh! I long to see the lit-tle ones at home.
 mer-ry, childish glee, Pro-claim the joy-ous welcome, welcome home.

The lit - tle ones at home, the lit - tle ones at home, I
 The lit - tle ones at home, the lit - tle ones at home, I

long to see the lit-tle ones at home, And hear their voi-ces ring-ing in
(Last time.) Soon shall I hear your voi-ces in

long to see the lit-tle ones at home, And hear their voi-ces ring-ing in
(Last time.) Soon shall I hear your voi-ces in

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, with lyrics written below them. The bottom two staves are for the piano accompaniment. The music is in 2/4 time and G major.

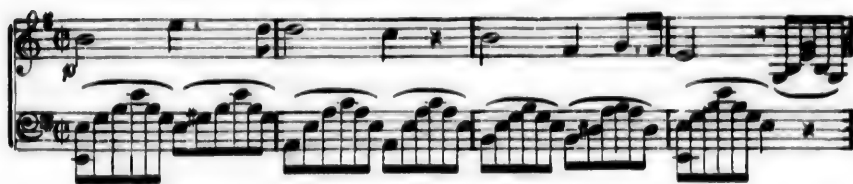
mer-ry, childish glee; Oh! I long to see the lit-tle ones at home.
mer-ry, childish glee, Pro-claim the joy-ous welcome, welcome home.

mer-ry, childish glee; Oh! I long to see the lit-tle ones at home.
mer-ry, childish glee, Pro-claim the joy-ous welcome, welcome home.

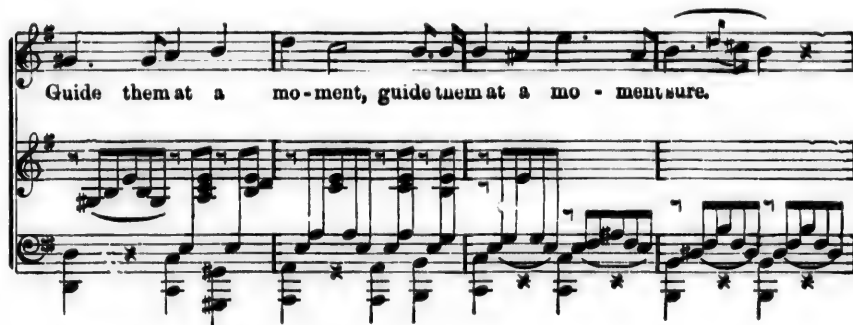
The second system of the musical score also consists of four staves. It continues the vocal and piano parts from the first system. The lyrics are repeated for both vocal parts. The music concludes with a double bar line.

HOLY MOTHER, GUIDE HIS FOOT-STEPS.

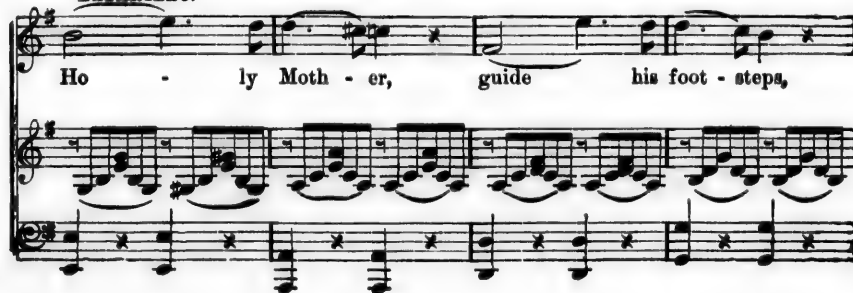
FROM "MARITANA."



MARITANA.



LAZARILLO.



KARITANA.

Let this

LARGIZZO.

guide them at a mo - ment, at a mo - ment, a mo - ment sure. Let this

pp

wick - ed heart then per - ish, And the good, the good remains se-

wick - ed heart then per - ish, And the good, the good remains se-

cres.

cure; Sainted Moth - er, oh, befriend him, And thy gentlest pity lend him.

cure; Sainted Moth - er, oh, befriend him, And thy gentlest pity lend him.

ritard.

mf pp

Dolce.

Ah! Ho - ly Moth - er, guide . . . his . .

pp

foot-steps; Ah! guide them at a mo - ment, at amo - ment

sure; Ah! Ho - ly Moth - er, guide his

foot-steps; Ah! guide them at a mo - ment, guide them at amo - ment

Let the wick - ed heart then per - ish, Let the wick - ed heart then

sure. Let the wick - ed Let the wick - ed heart then

per - ish; Saint - ed Moth - er, oh! befriend him And thy

per - ish; Saint - ed Moth - er, oh! befriend him And thy

gent - lest, and thy gent - lest pi - ty lend him. Let the lend him, and thy

gent - lest, and thy gent - lest pi - ty lend him. lend him, and thy

a piacere.

gentlest, thy gent-lest pi - - - ty lend him.

gentlest, thy gent-lest pi - - - ty lend him.

Dim.

COME CLOSER, SOUL, TO ME.

WIRTH.

O'KANE.

1. Me-thinks I hear my Saviour say, "Come clos-er, clos - er, soul, to-day; Of
 2. Draw near, thou wea - ry one, nor fear; I am thy por-tion, rest thou here; Nor
 3. Come near - er, weep-ing one, My balm Shall soothe thy spir-it with such calm. Look
 4. Come clos - er, fear - ful one, and hide Be-neath My sha - dow; there a - bide Till

all my ful - ness, come, partake, And I thy joy will per - fect make.
 let one doubt thy peace al - loy; A - bide in Me, thy life, thy joy.
 up with faith; I know thy grief, And I will give thee blest re - lief.
 the bright dawning of that day, When gloom and night shall flee a - way.

Come clos-er, come clos-er, Come clos - er, soul, to Me; Come
 Come closer, come closer,

clos - er, come clos - er, Come clos - er, soul, to Me."
 Come clos-er come clos - er,

IT WAS A SONG MY MOTHER SANG.

VICKERS. By per.

Moderato con espressa.

1. Just now, while in the twi-light roam - ing, There soft - ly came a - cross the
 2. A - gain the night wind faintly brought me One more for - got tho' sweet re -

dolce.

bring, When, all at once, I knew it was . . . A song my mother used to sing. . .
thing That I should think an angel sang . Those songs my mother used to sing. . .

The first system of the musical score features a vocal melody in the upper staff, a piano accompaniment in the middle staff, and a bass line in the lower staff. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staff.

Each note un - to my fan - cy seem'd . . . Some fad - ed joy or scene to

The second system continues the musical score with the same instrumental parts and a new vocal line. The lyrics are written below the vocal staff.

bring, Of days, when at her side I heard, The songs my mother used to sing.

The third system concludes the musical score on this page, featuring the same instrumental parts and a final vocal line. The lyrics are written below the vocal staff.

SOMEWHERE!

GEO. F. ROOT.

Andante.

1 I am for one, and there's one for me, Some-where, some-where,
2 I am for one, and there's one for me, Some-where, some-where,

Whisper, ye breezes, of land and sea, And tell him I love him, where'er he be; O,
May be his face I shall nev - er see, Till, "o-ver the riv-er" we wan-der free; But

tell him I'm waiting for him a - lone, Some-where, some - where,
there for his com-ing my heart shall wait, Some-where, some - where,

Waiting and longing my king to own, From o-ver the dis - tant sea...
E'en to the steps of the pearl - y gate, Far o-ver the mys - tic sea...

What tho' our path-ways may farther go, Some - where, some - where,
He will be faith-ful, and so shall I, Some - where, some - where,

cadenza ad lib.
Still, at the last we shall meet, I know, And nev - er - more parted be. . .
Hope will grow brighter, as time flies by, For he will come home to me. . .

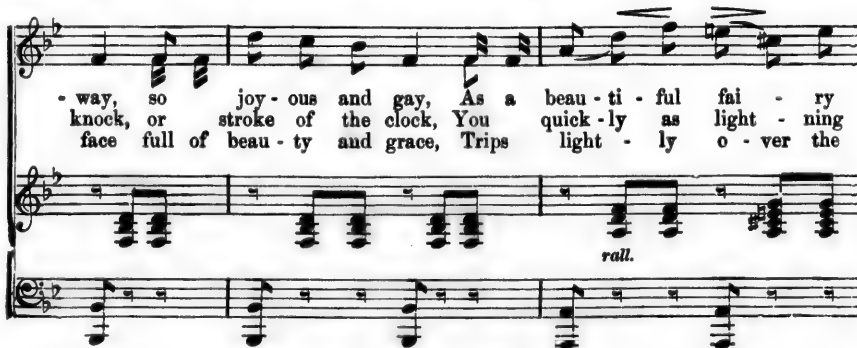
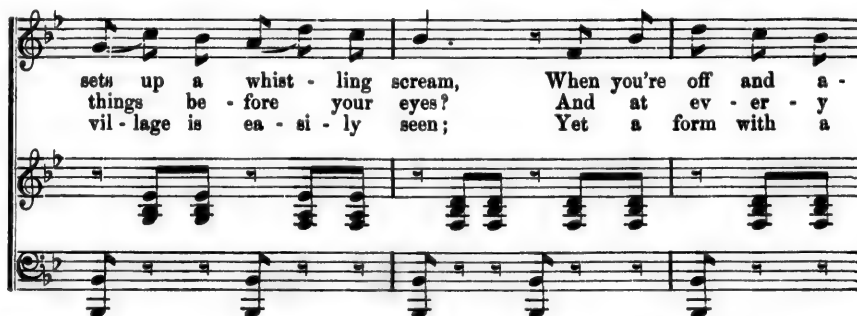
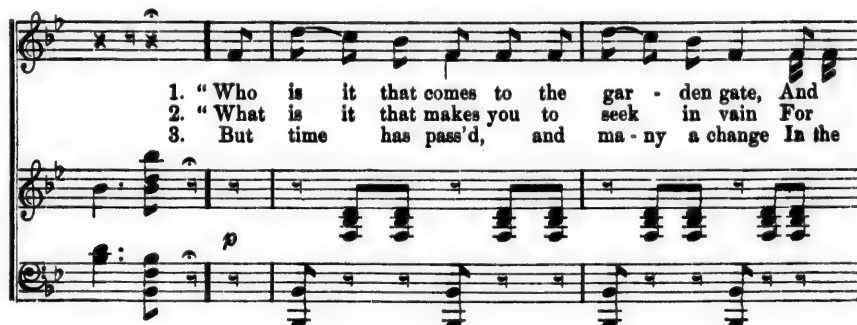
Yes, he is coming for me a - lone, Some - where, some - where,
Yes, he is coming for me a - lone, Some - where, some - where,

And I am longing my king to own, From o - ver the si - lent sea. . .
And I am longing my king to own, From o - ver the mys - tic sea. . .

WOULDN'T YOU LIKE TO KNOW.

J. P. RICHARDSON.

E. REYLOFF.

Allegretto quasi andantino. 8.

dream? Who is it that comes to the
rise? Or per - chance at a sound you
green; 'Tis she who did meet her true

tempo.

old back-door, At once at a sig - nal you go?"
nim - bly dress, You say for a walk to go?"
love at the gate, And a ti - ny ring doth show;

The maid - en sigh'd, then laugh - ing re - plied, "Well, wouldn't you like to
The maid - en sigh'd, then smil - ing re - plied, "Well, wouldn't you like to
She's now the bride, the joy, and the pride, Of—wouldn't you like to

pp

know? Well, would - n't you like to know?
know? Well, would - n't you like to know?
know? Of—would - n't you like to know?

f

D.S.

PRO PHUNDO BASSO.

BLISS. By per.

Pro Phundo Bas-so is my name, My voice is ve-ry loud and strong; I

This system contains the first three staves of the musical score. The top staff is the vocal line for the Bass, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The key signature has one sharp (F#) and the time signature is 4/4.

sing the scales and psalm tunes too, And sometimes sing a song. I sing a - lone,—Why

This system contains the next three staves. The vocal line continues with the lyrics. The piano accompaniment features chords and single notes. The bass line provides harmonic support.

sing a - lone? Because there's no one here can sing one-half so well as I. Let

This system contains the next three staves. The vocal line includes a question mark and a statement. The piano accompaniment continues with chords and moving lines.

me but try. What! you? Oh, ha, ha, ha, ha, ha! Mary, love, the world re - pos-es;

This system contains the final three staves on the page. The vocal line ends with a series of 'ha' notes and a final phrase. The piano accompaniment and bass line conclude the piece.

Soft the cool-ing breez - es blow,— Oh, ho, ho, ho, ho, ho, ho! What a

SOP.
ter-ri-ble, ter-ri-ble "blow," But— Gentlemen, lis-ten to me, You'll nev-er, you'll

ALTO.
never a - gree; We'll join in a song with you, For four are better than two.

SOP. & ALTO.
We'll join in a song with you, For four are bet-ter than two.

TENOR.

Oh, welcome, fair la - dies, are ye, With you we will ev - er a - gree.

SOP. & ALTO.

With you we will ev - er a - gree.

Oh, welcome, oh, welcome are ye, We'll ev - er, we'll ev - er a - gree.

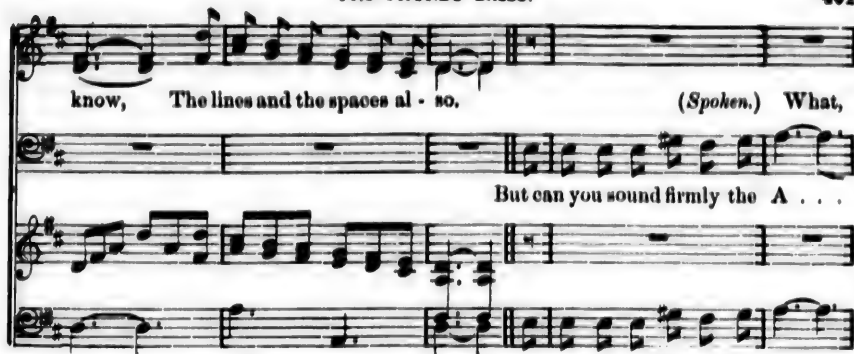
Oh, welcome, oh, welcome are we, We'll ev - er, we'll ev - er a - gree.

Un - welcome, un - welcome are ye, We'll nev - er, we'll nev - er a - gree.

But, par-don my in - nocent laugh, ha, ha! Do you know the notes on the staff, ha, ha!

SOP. & ALTO.

Can you tell me where is Do, And sound the letters al - so? Oh, yes, the letters we



know, The lines and the spaces al - so. (Spoken.) What,
But can you sound firmly the A . . .



A, A, A? (Spoken.) Yes, A, A, A.
TEN. No, no, you're wrong, sound A No, no, try again, sound



(Spoken.) Well, A, A, A, A, A, A, A, Too high, too high, too high, ha, ha! You're wrong, etc, wrong.



You're wrong, etc. wrong, wrong, You're wrong, etc.
You're wrong, etc. wrong, wrong, You're wrong, etc.

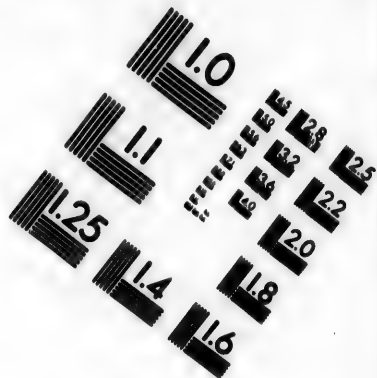
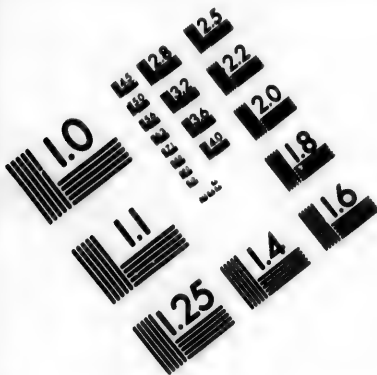
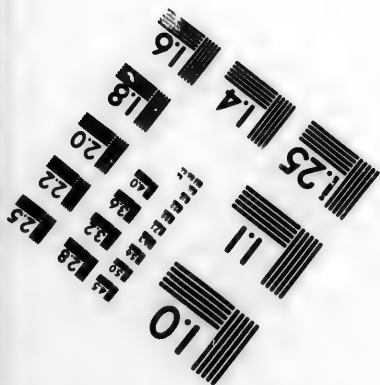
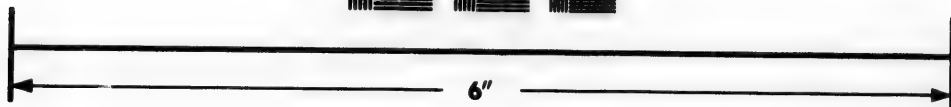
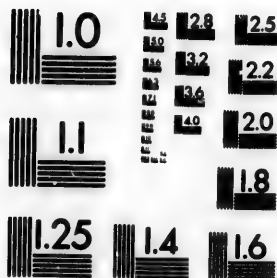


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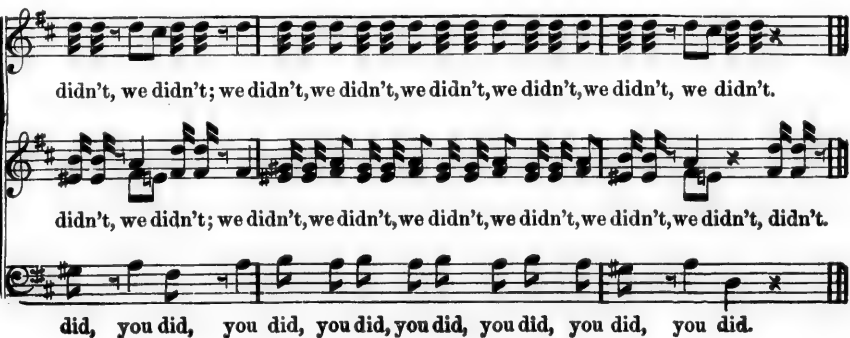
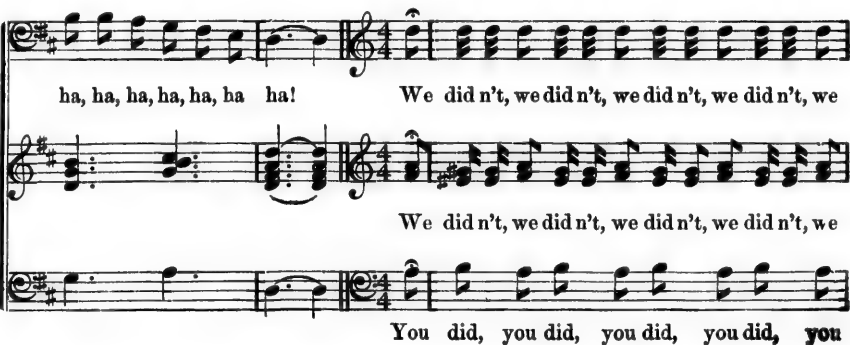
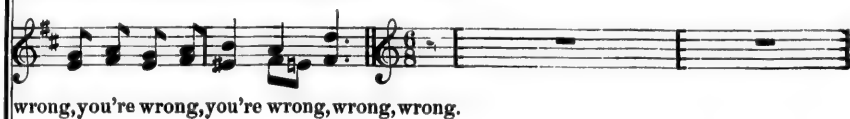
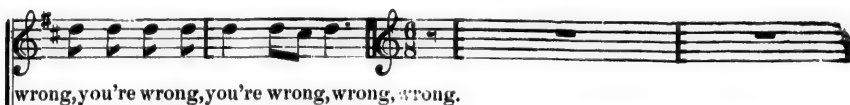


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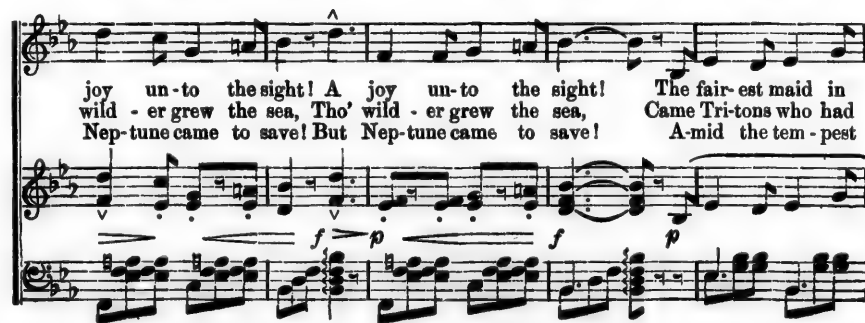


THE LITTLE FISHERMAIDEN.

GEORGE COOPER.
Moderato.

(SONG.)

LUDOLF WALDMANN.



all the vil - - lage. She braved the storm-y sea, With
heard that warn - - ing. When these the maid-en spied, For
round them fly - - ing, With strong and wil-ling hand, He

heart so light and free, With heart so light and free! The Mermaid's came with
help, for help she cried! For help, for help she cried! Her frag - ile boat they
drew her safe to land! He drew her safe to land! But since that hour her

voi - ces clear, To warn the maid of dan - gers near! To warn the maid of
toss'd it o'er, And threw it on the rock - y shore! And threw it on the
joy is o'er, She sails the sea, a - lone, no more! She sails the sea, a -

dan - gers, dan - gers near! } The mermaid's song, the
cru - el rock - y shore! }
lone, a - lone no more! }

rit. *a tempo.*

mermaid's song rang long. "Lit-tle Fish-er-maid - en, Skies with storm are

la - den! Tempt no more, a - lone, the sea! Dan-ger's wait - ing

Sua..... *Sua.....*

fp *fp*

there for thee! Lit - tle Fish - er-maid - en, Skies with storms are la - den!

Sua.....

mf *Ped.* *Ped.*

Tempt no more, a - lone, the sea! Dan - ger waits for thee!"

Sua.

Ped. ** Ped.* ** f*

WITH VERDURE CLAD.

RECITATIVE.

HAYDN'S "CREATION."

And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding

fruit af - ter his kind, whose seed is in it - self up - on the earth, And it was

AIR.

80. With

verdure clad, the fields appear, de-lightful to the ravish'd sense; By flow-ers

sweet and gay, en-hanced is the charming sight, en-han - - ed

is the charming sight. Here vent their fumes the

fragrant herbs, here shoots the healing plant, here shoots the healing plant, . .

Here shoots the healing plant the healing plant

Here shoots the heal - ing plant.

With co - pious fruit th'ex-panded boughs are hung;

In lea - fy arch-estwine the sha - dy groves; O'er lofty hills ma-

jes - tic for - ests wave, majestic forests wave.

Piu. f *f* *p*

With verdure clad the fields appear, delightful to the

ravish'd sense; By flow-ers sweet and gay, en - hanced is the

fz

charming sight, en - hanc . . . ed is the charming sight.

f *p*



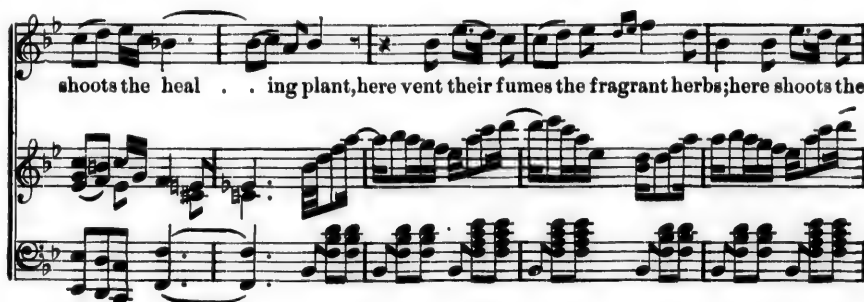
Here vent their fumes the fragrant herbs, here shoots the healing

The first system of musical notation consists of three staves. The top staff is a vocal line in G major (one sharp) and 3/4 time, starting with a whole rest followed by a melodic phrase. The middle and bottom staves are piano accompaniment, with the middle staff featuring a melodic line and the bottom staff providing harmonic support with chords and moving lines. Dynamics include *fz* and *p*.



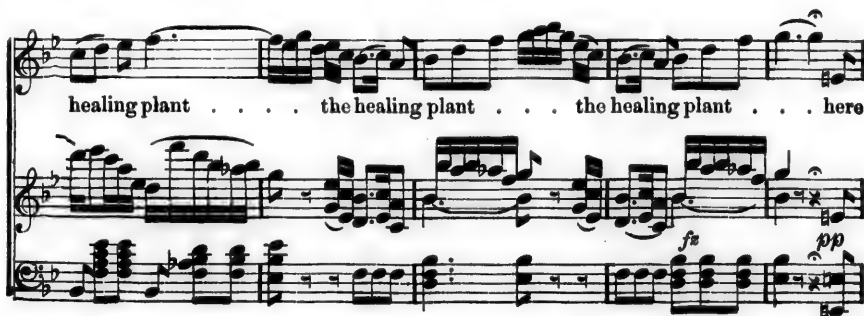
plant here

The second system continues the musical piece. The vocal line has a melodic phrase followed by a dotted line and the word "here". The piano accompaniment continues with similar textures. Dynamics include *fz* and *p*.



shoots the heal . . ing plant, here vent their fumes the fragrant herbs; here shoots the

The third system features a more complex vocal line with a melodic phrase, a dotted line, and the words "ing plant, here vent their fumes the fragrant herbs; here shoots the". The piano accompaniment includes a dense, rhythmic section in the bottom staff. Dynamics include *fz* and *p*.



healing plant the healing plant the healing plant . . . here

The fourth system concludes the page with a vocal line that repeats the phrase "the healing plant" three times followed by a dotted line and "here". The piano accompaniment features a final melodic flourish in the middle staff and a rhythmic pattern in the bottom staff. Dynamics include *fz* and *pp*.

shoots the heal - ing plant.

FOLLOW ME.

O'KANE.

O'KANE. By per.

1. Hear you not the Sa-viour call-ing, Call-ing you so earn-est-ly?
 2. "Lay not up - on earth your treasure; Tran-sient, per-ish-ing 'twill be;
 3. "In my Fa-ther's house in heaven, Let your hearts un-trou-bled be;
 4. "Be thy path-way bright or drea-ry, Whith-er du-ty lead-eth thee,
 5. "When thy days on earth are end-ing, And the close of life you see,

Gen-tly, too, the tones are fall-ing, "Come, oh, come, and fol-low Me.
 Rath-er seek e-ter-nal pleasure; Would you find it? Fol-low Me.
 Glo-rious man-sions will be giv-en, On-ly come and fol-low Me.
 Strong thy steps, or faint and wea-ry, I will guide thee, fol-low Me.
 E-ven to the grave descending, Nev-er fear, but fol-low Me."

Let us round our Lead-er ral-ly, Je-sus bids us each to come;

He will lead us thro' life's val-ley, O'er the riv-er safe-ly home.

FOREVER AND FOREVER.

VIOLET FANE.

F. PAOLO TOSTI.

pp e assai legato.

1. I think of
2. Perchance if

Assai moderato.

pp

all thou art to me, I dream of what thou can'st not be, My life is
we had never met I had been spared this mad re-gret, This endless

p *p piu animato.*

cursed with tho'ts of thee, For-ev-er and for-ev-er. My heart is full of grief and
striv-ing to for-get, For-ev-er and for-ev-er! Perchance if thou wert far a-

crescendo. *a tempo. pp*

woe; I see thy face where'er I go; I would, a-las! it were not
way, Did I not see thee day by day, I might a-gain be blithe and

pp

FOREVER AND FOREVER.

413

p rit. *1* *2* *affrett.*

so, For-ev-er and for - ev - er!
 gay, For-ev-er and for - ev - (Omit. . .) - er! Ah, no! I could not bear the

col canto.

cres. *cen.* *do.* *rit. dim.*

pain Of never seeing thee a - gain; I cling to thee with might and main For-

col canto.

lento. ppp

ev-er and for-ev-er! Ah, leave me not! I love but thee! Blessing or curse, which-e'er thou

rit. col canto. *lento. ppp leggerissimo.*

cres. f *ff e rit.* *ten.*

be, Oh, be as thou hast been to me, For-ev-er and for-ev - - er!

cres. f *ff col canto* *col canto.*

THE MONARCH OF THE WOODS.

CHERRY.

Bold. *f* *ff* *f* *fz*

1. Behold the monarch of the woods! The mighty old oak tree; He
 2. How oft the monarch of the woods, Up - on a summer's day, Has

braves the rag-ing of the storm, On land or roll-ing sea; He
 seen the mer-ry chil-dren sport, And 'neath its shad-ow play; From

mf *f*

waves his branches deck'd with green, In sum-mer's gol-den glow, And
 youth to manhood they spring up, And old age comes at last, Then

rall. *slow.* *f*

I - vy clothes his leaf-less form Thro' win-ter's frost and snow: King
 green grass waves up - on their graves, And all life's dreams are past! Yet

colla voce. *slow.* *a tempo.* *f*

a tempo con spirito.

Time, the con-quer-or of all, He bold - ly does de - fy, For
strong-er grows the mighty tree, In hale and hear - ty prime, And

green and hearty will he stand When a - ges have gone by.
stands the monarch of the woods, De - fy - ing age and time.

Repeat Chorus for ad lib.

Green and hearty, green and hearty, hear-ty will he stand, When a-ges have gone
Stands the monarch of the woods, the monarch of the woods, De - fy - ing age and

by, When a - ges have gone by.
time, De - fy - ing age and time.

*colla voce.**a tempo.**ff**cres.*

THE CLARION NOW SOUNDS TO THE FIELD.

WALTON.

MARSHALL. By post.

TENOR SOLO.

Maestano.

Maestoso.

1. The clar-ion now sounds to the field,
2. See the foe in his mar-tial ar-ray,

The clarion now sounds to the
See the foe in his martial ar-

f **TRUMPET.** *p*

field; ray, Each heart, Each plume, each heart, each plume, each heart to that summons must each plume waving proudly and

yield.
gay;

Farewell, my beloved, we must part;
Then weep not, my love, let a smile

Bright honor now calls me a -
The reward of thy soldier still

cres.

FLUTE.

fff *p*

hon-or for-bids me to stay, Then march, march,
fight for my home, love, and thee, Then march, etc.

ff CLARINET.

march we all dan-gers de-fy, To the field, to the

TRUMPET. CLAR.

field, To the field; we will conquer, or die; To the field; we will conquer, or

cres.

die.

TRUMPET. *ff* TRUMPET. *fff*

PRETTY AS A PICTURE.

COOPER.

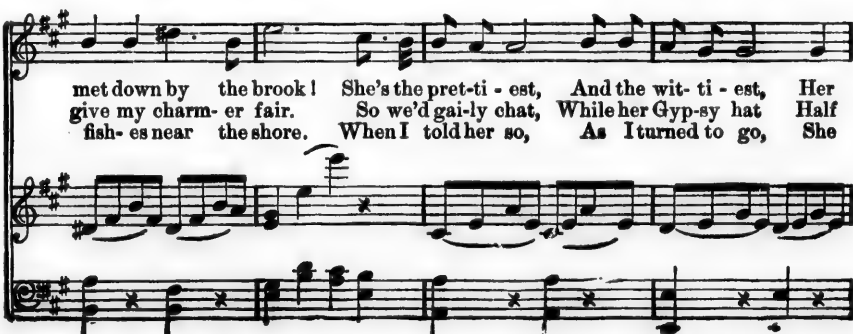
BISHOP. By 70

Moderato.

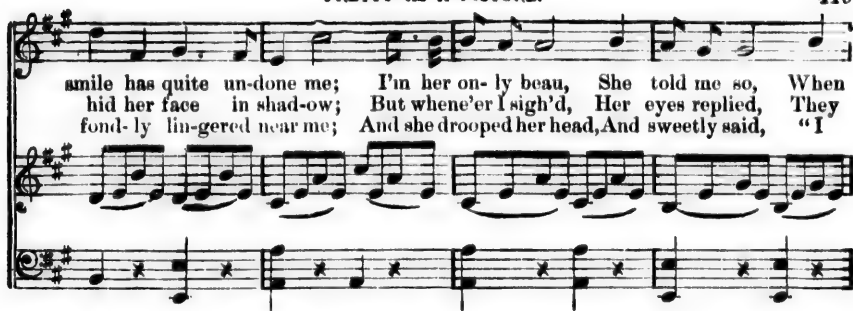
1. Oh, my heart is gone, And I'm forlorn, A
 2. As we stray'd along, The sweet bird's song Was
 3. When 'twas time to go, We talked so low The



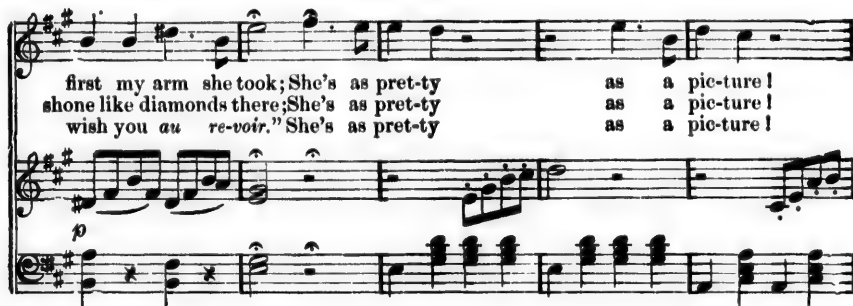
dar-ling face has won me; Such a love-ly girl, With teeth of pearl, I
 ring-ing o'er the meadow; And I cull'd a rose, You may suppose, To
 ro - ses scarce could hear us; Then my heart in sport, 'Twas cu-pid caught, Like



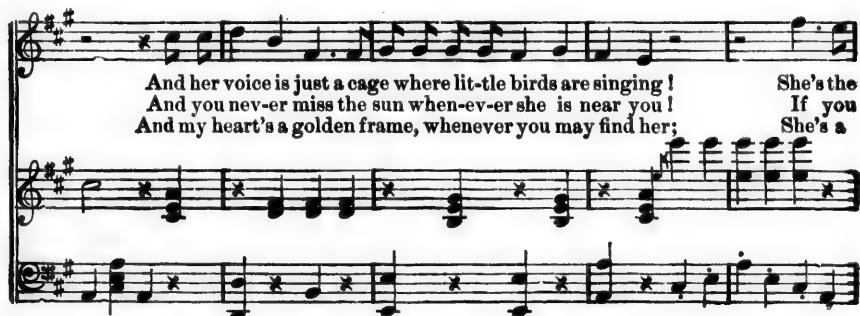
met down by the brook! She's the pret-ti - est, And the wit-ti - est, Her
 give my charm-er fair. So we'd gai-ly chat, While her Gyp-sy hat Half
 fish-es near the shore. When I told her so, As I turned to go, She



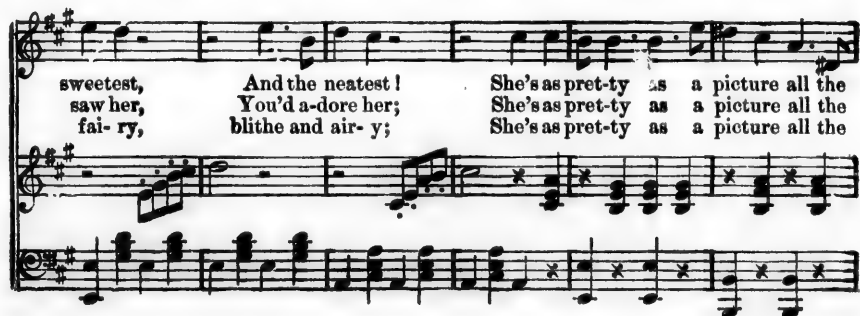
smile has quite un-done me; I'm her on-ly beau, She told me so, When
hid her face in shad-ow; But whene'er I sigh'd, Her eyes replied, They
fond-ly lin-gered near me; And she drooped her head, And sweetly said, "I



first my arm she took; She's as pret-ty as a pic-ture!
shone like diamonds there; She's as pret-ty as a pic-ture!
wish you *au re-voir*." She's as pret-ty as a pic-ture!



And her voice is just a cage where lit-tle birds are singing! She's the
And you nev-er miss the sun when-ev-er she is near you! If you
And my heart's a golden frame, whenever you may find her; She's a



sweetest, And the neatest! She's as pret-ty as a picture all the
saw her, You'd a-dore her; She's as pret-ty as a picture all the
fai-ry, blithe and air-y; She's as pret-ty as a picture all the

while. Oh, my heart is gone, And I'm forlorn, A dar-ling face has

The musical score for 'Pretty as a Picture' consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics 'while. Oh, my heart is gone, And I'm forlorn, A dar-ling face has' are written below the notes. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in 4/4 time and features a mix of eighth and sixteenth notes.

won me; Such a love-ly girl, With teeth of pearl, An an-gel without wings!

This block contains the continuation of the musical score for 'Pretty as a Picture'. It includes the vocal line and piano accompaniment for the second system. The lyrics 'won me; Such a love-ly girl, With teeth of pearl, An an-gel without wings!' are written below the vocal line. The music concludes with a double bar line and the initials 'D.C.' (Da Capo) at the bottom right.

CAST THY BURDEN UPON THE LORD.

FROM "ELIJAH."

pp Piu alagio.

Cast thy bur-den up-on the Lord, And He shall sus- tain thee; He

The musical score for 'Cast thy burden upon the Lord' is in a lower key, indicated by two flats (Bb and Eb) in the key signature. It begins with the instruction '*pp Piu alagio.*'. The score consists of three staves: a vocal line and two piano accompaniment staves. The lyrics 'Cast thy bur-den up-on the Lord, And He shall sus- tain thee; He' are written below the vocal line. The music is in 4/4 time and features a slower, more lyrical melody. The score ends with a double bar line and the word 'Ped.' (Pedal) at the bottom.

cres.
nev-er will suf-fer the right - eous to fall; He is at thy right hand. Thy
cres.
pp
Ped.

cres. mer-cy, Lord, is great, *dim.* and far a-bove the heav'ns. Let none be made a -
cres. *dim.*
Ped. Ped.

p sham - ed that wait up - on Thee!
pp
Ped. *cres.* *pp* Ped.

THERE'S A LIGHT IN THE VALLEY.

With expression.

BLISS. By per.

1. Thro' the val-ley of the shadow I must go, Where the cold waves of Jor-dan
2. Now the rolling of the billows I can hear, As they beat on the turf-bound

roll; But the promise of my Shepherd will, I know, Be the rod and the staff to my shore;
But the beacon light of love so bright and clear, Guides my bark, frail and lone, safely

Slower.

soul. E-ven now down the valley as I glide, I can hear my Saviour say, "Follow
o'er. I shall find down the valley no alarms, For my Saviour's blessed smile I can

a tempo.
me!" And with him I'm not afraid to cross the tide, There's a light in the valley for me.
see; He will bear me in his loving mighty arms, There's a light in the valley for me.

f *p* *f* *p*
There's a light in the val-ley, There's a light in the val-ley, There's a

light in the val-ley for me, for me, And no e-vil will I fear, While my

By permission of John Church & Co.

repeat. *pp*

Shepherd is so near, There's a light in the val-ley for me, for me.

REST ON THE BOSOM OF LOVE.

ROOT

Andantino.

1. Pil-grim, tho' la-den with sor-row, Look from the clouds and the gloom ;
2. Here, tho' thy heart may be wea-ry, Long with temp-ta-tions op-pressed,
3. Safe from tempta-tion and tri-al, Safe from all sor-row and woe,

Bright-ly the gleam of the mor-row Shines on the path to the tomb ;
Here, tho' thy path may be drear-y, Sweet is the prom-ise of rest ;
Safe from the cut-ting de-ni-al, Mer-it oft meets with be-low,

Soon shall thy spir-it a-wak-ing, Gaze on the rap-tures a-bove ;
Rest from thy la-bor for-ev-er ; Rest in the man-sions a-bove ;
Safe "as a brand from the burn-ing," Thanks to the Sa-vi-our a-bove ;

Then all its sor-row for-sak-ing, Rest on the bo-som of love,
Naught shall dis-turb thee, oh, nev-er, Safe on the bo-som of love.
Safe from all trou-bles re-turn-ing, Here, on the bo-som of love.

Rest,	Rest,	Yes, rest	on the bo-som of	love.
Rest,	Rest,	Yes, rest	on the bo-som of	love.
Rest, on the bo-som of	love,	Yes, rest	on the bo-som of	love.

Rest.

TAKE ME HOME.

RAYMOND, By 98.

Andante affettuoso.

The first system of musical notation for the piano accompaniment. It consists of a treble and bass staff. The treble staff begins with a melodic line in G major, marked with 'Andante affettuoso.' and 'mp'. The bass staff provides a harmonic accompaniment. Pedal points are indicated with 'Ped.' and asterisks.

The second system of musical notation. It continues the piano accompaniment from the first system. The treble staff has a melodic line, and the bass staff has a harmonic accompaniment. Pedal points are indicated with 'Ped.' and asterisks.

The third system of musical notation. It continues the piano accompaniment. The treble staff has a melodic line, and the bass staff has a harmonic accompaniment. Pedal points are indicated with 'Ped.' and asterisks.

The fourth system of musical notation. It continues the piano accompaniment. The treble staff has a melodic line, and the bass staff has a harmonic accompaniment. Pedal points are indicated with 'Ped.' and asterisks.

1. Take me home to the place where I first saw the light, To the sweet sunny South take me
2. Take me home to the place where the orange trees grow, To my cot in the ev - er-green
3. Take me home, let me see what is left that I know; Can it be that the old house is

home,
shade,
gone!

Where the mocking bird sung me to rest ev'-ry night, Ah!
Where the flow-ers on the river's green mar - gin may blow Their
The dear friends of my child-hood in-deed must be few, And

why was I tempted to roam?
sweets on the banks where we played,
I must lament all a - lone;

I think with re-gret of the
The path to our cot - tage they
But yet I'll re-turn to the

dear ones I left, Of the warm hearts that shelter'd me then, Of the
 say has grown green, And the place is quite lone-ly a-round; And I
 place of my birth, Where my chil-dren have play'd at my door; Where they

wife and the dear ones of whom I'm bereft, And I sigh for the old place a-gain.
 know that the smiles and the forms I have seen, Now lie deep in the soft mossy ground.
 pull'd the white blossoms that garnish'd the earth, Which will echo their footsteps no more.

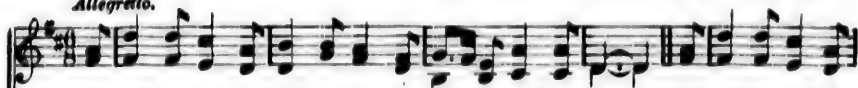
Take me home to the place where my little ones sleep, Poor massa lies bu-ried close

by; O'er the graves of the lov'd ones I long to weep, And among them to rest when I die.

rall.

THE JOVIAL FARMER BOY.

ARR. FROM "TRUMPET OF REFORM." By per

Allegretto.

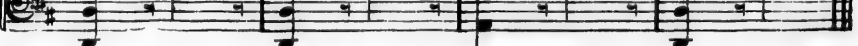
1. A jo- vial farm-er boy I'll be, As free as birds that sing, And car-ol forth my
 2. No place for me the crowded town With pavements hard and dry With lengthened streets of
 3. The squirrel leaping from the limb, Upon the tree- top high, The lark that soars with



songs of glee A-mong the flow'rs of spring; I'll plow, and sow, and drive my team, Be-
 dus-ty brown, And gloomy hous-es high, Where ev-'ry boy must bound his ball Up-
 ma-tin hymn, Is not more gay than I. I'll go and come a farm-er boy, From



fore the ris-ing sun, I'll swim and sail in silvery stream, When all my work is done,
 on a neighbor's ground, And ev-'ry shout and ev-'ry call Disturbs the folks a- round,
 cit-y trammels free, I'll live the life that I en-joy, A farmer boy I'll be.

*Interlude to be whistled.**ACCOMPANIMENT.**Repeat pp after last verse.*

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HEAR THE ANGELS.

425

O'KANE. By ps.

1. Ho - ly an-gels in their flight, Trav-el o - ver earth and sky, Acts of
2. Tho' their forms we can not see, "hey at-tend and guard our way, Till we
3. Had we but an an-gel's wing, And an an-gel's heart of flame, Oh, how

Interlude, to be played very softly

kindness their delight, Winged with mer-cy as they fly. Ju - bi - la - te, ju - bi -
join their com-pa - ny, In the fields of heavenly day. Ju - bi - la - te, etc.
sweet-ly would we sing, Thro' the world the Saviour's name. Ju - bi - la - te, etc.

on the organ, or sung by a quartet in an adjoining room.

la - te, ju - bi - la - te, A - men.

Coming,
Don't you hear the an-gels

Com - ing,
Ov - er hill and plain, Hear the an - gels com-ing With sweet

mu - sic in their train? Com - ing
Yes, we hear the an - gels

Com-ing
From their heavenly home, Hear the an - gels sing-ing as they come.

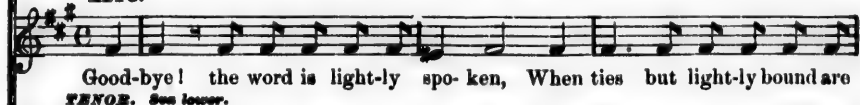
GOOD-BYE!

BENNETT.

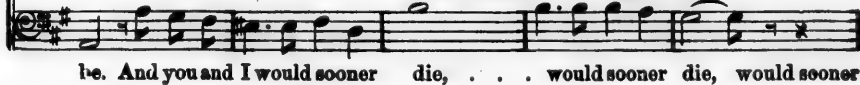
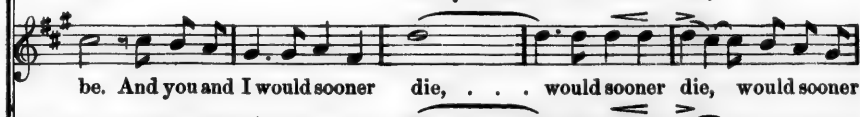
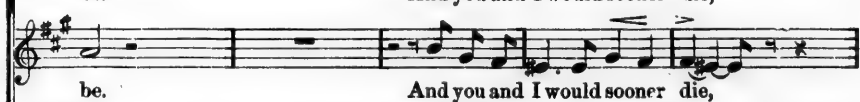
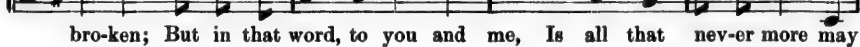
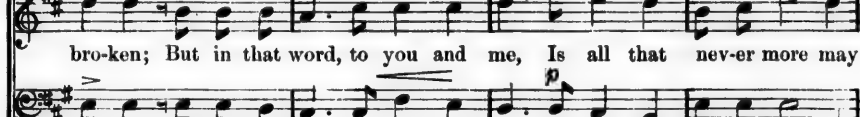
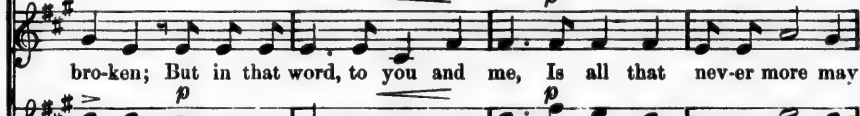
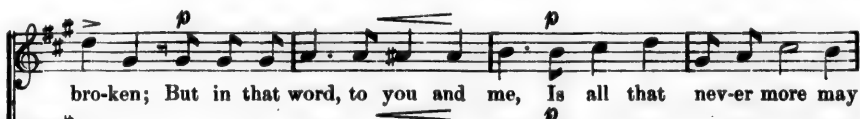
HATTON.

SOPRANO.
p Andante.

ALTO.

TENOR. *See lower.*

BASS.



GOOD-BYE!

439

Than ut - ter now . . . "Good-bye, Good-bye, Good-bye!"
 Than ut - ter now "Good-bye, . . . Good-bye, Good-bye!"
 die, Than ut - ter now "Good-bye, . . . Good-bye, Good-bye!"
 Than ut - ter now . . . "Good-bye, Good-bye, Good - bye!"

Good-bye! to some, O joy, not sor - row! It speaks of meet-ing on some
 Good-bye! to some, O joy, not sor - row! It speaks of meet-ing on some
 Good-bye! to some, O joy, not sor - row! It speaks of meet-ing on some
 Good-bye! to some, O joy, not sor - row! It speaks of meet-ing on some

mor-row. To us, that word can on - ly tell, A hope- less, end-less, last fare-
 mor-row. To us, that word can on - ly tell, A hope- less, end-less, last fare-
 mor-row. To us, that word can on - ly tell, A hope- less, end-less, last fare-
 mor-row, To us, that word can on - ly tell, A hope- less, end-less, last fare-

well; And sob and sigh, Our heart's wild cry,
 well; And sob and sigh, Our heart's wild cry,
 well; And sob and sigh, Our heart's wild cry . . . Our heart's wild cry, Are in that
 well; And sob and sigh, Our heart's wild cry . . . Our heart's wild cry,
 Are in that word, . . . "Good-bye, Good-bye, Good-bye!"
 Are in that word, "Good-bye, . . . Good-bye, Good-bye!"
 word, Are in that word, "Good-bye, . . . Good-bye, Good-bye!"
 Are in that word, . . . "Good-bye, Good-bye, Good-bye!"

HOW MANY MILES.

By per.

Gently.

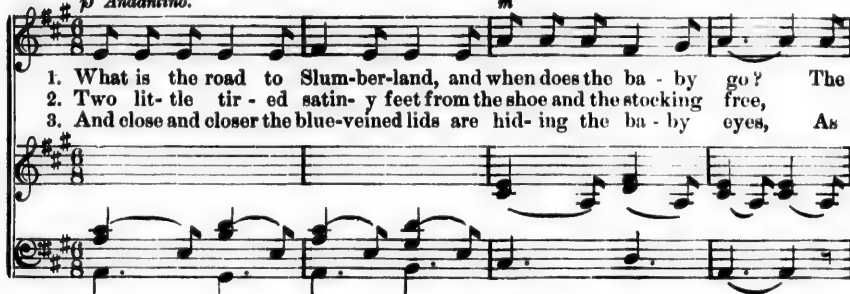
1. How ma - ny miles to Ba - by Land? A - ny one can tell;
 2. What do they do in Ba - by Land? Dream, and wake, and play;
 3. What do they do in Ba - by Land? Why, the odd - est things;
 4. Who is the queen in Ba - by Land? Moth - er, kind and sweet;
 Up one flight, To the right; Please to ring the bell.
 Laugh and grow, Shout and grow; Jol - ly time have they.
 Might as well Try to tell What a bir - die sings.
 And her love, Born a - bove, Guides the lit - tle feet.

By permission of John Church & Co.

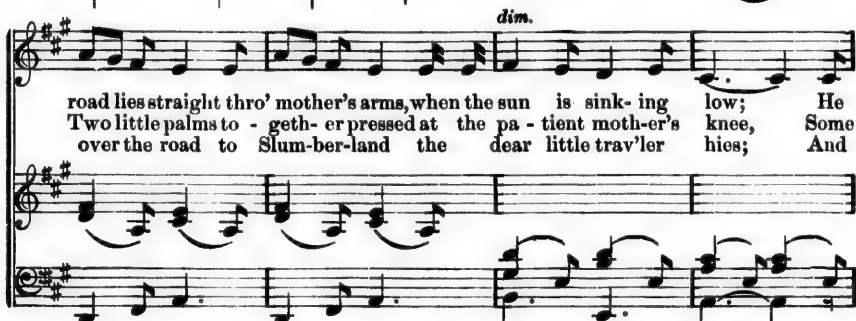
THE ROAD TO SLUMBER-LAND.

FROM "THE NURSERY." By per.

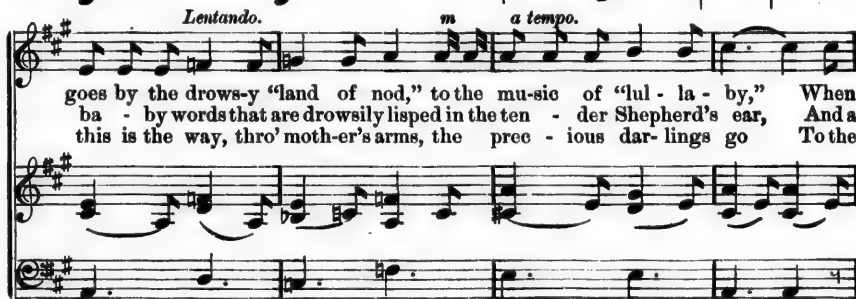
ROOT. By per.

p Andantino.


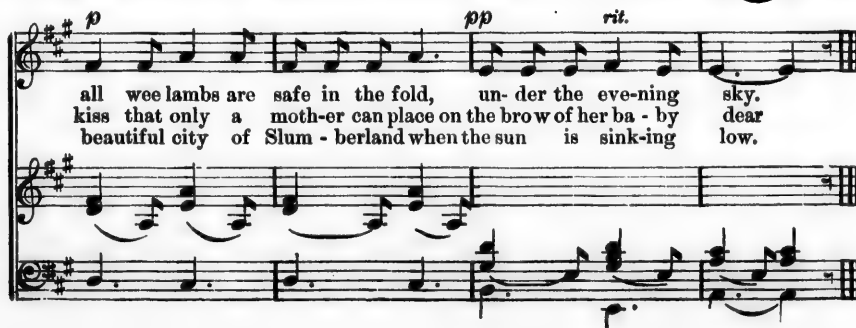
1. What is the road to Slum-ber-land, and when does the ba-by go? The
 2. Two lit-tle tir-ed sat-in-y feet from the shoe and the stocking free,
 3. And close and closer the blue-veined lids are hid-ing the ba-by eyes, As



dim.
 road lies straight thro' mother's arms, when the sun is sink-ing low; He
 Two little palms to- geth- er pressed at the pa- tient moth-er's knee, Some
 over the road to Slum-ber-land the dear little trav'ler hies; And



Lento.
 goes by the drows-y "land of nod," to the mu-sic of "lul-la-by," When
 ba-by words that are drowsily lisped in the ten-der Shepherd's ear, And
 this is the way, thro' moth-er's arms, the prec-ious dar-lings go To the



pp rit.
 all wee lambs are safe in the fold, un-der the eve-ning sky.
 kiss that only a moth-er can place on the brow of her ba-by dear
 beautiful city of Slum-berland when the sun is sink-ing low.

MR. LORDLY AND I;

BLISS. By per.

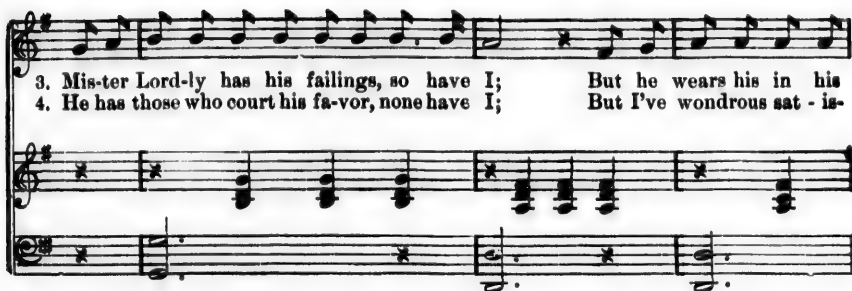
Moderato.

1. Mis-ter Lord-ly keeps a wal-let, so do I. He has piles of Greenbacks
2. His fine wife has dain-ty fingers, mine has not; But she gives him "curtain

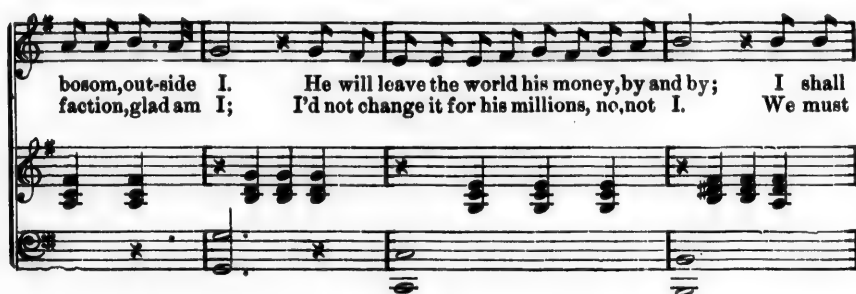
in it, none have I. He's no happier with his coupons than am I With my
lectures," mine does not. He goes home and gets a scolding, I, a kiss. She a

lit-tle emp-ty wal-let light and dry. I hide my purse, lest he should see The
frown, but mine a smile and perfect bliss. She rules his house, her rights demands, And

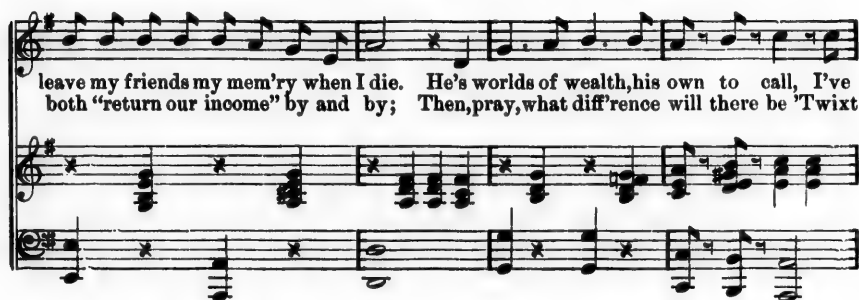
emp-ty thing, and pi-ty me.
holds "pos-ses-sion" in her hands.



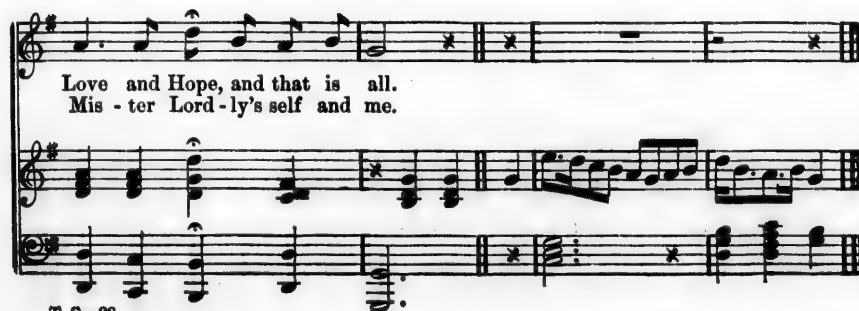
3. Mis-ter Lord-ly has his failings, so have I; But he wears his in his
4. He has those who court his fa-vor, none have I; But I've wondrous sat - is-



bosom, out-side I. He will leave the world his money, by and by; I shall
faction, glad am I; I'd not change it for his millions, no, not I. We must



leave my friends my mem'ry when I die. He's worlds of wealth, his own to call, I've
both "return our income" by and by; Then, pray, what difference will there be 'Twixt



Love and Hope, and that is all.
Mis - ter Lord - ly's self and me.

SONG.—GRATITUDE.

CHARLES DICKDON.

L. MARSHALL.

Andante affettuoso.

1 The waves shall cease to
 2 Time's sands shall cease to
 3 All na - ture fades a-

flow, Or on the beach in - trude;
 go False pleas - ures to de - lude;
 - way As time keeps roll - ing on;

The winds shall cease to blow, The
Or youth - ful hearts be slow to love When
Life seems as but a day When

o - cean to be rude, Ere I for-get, ah!
they are fond - ly wooed, Ere I for-get, ah!
months and years are gone, Ere I for-get, ah!

can I, no, The bond of grat - i - tude.
can I, no, The bond of grat - i - tude.
can I, no, The bond of grat - i - tude.

Sweet grat - i - tude, sweet grat - i -
Sweet grat - i - tude, sweet grat - i -
Sweet grat - i - tude, sweet grat - i -

- tude, The bon ! of grat - i - tude, sweet grat - - i-
 - tude, The bond of grat - i - tude, sweet grat - - i-
 - tude, The bond of grat - i - tude, sweet grat - - i-

The first system of the musical score for 'SONG.—GRATITUDE.' consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with chords and eighth notes. The bottom staff is a bass line with eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4.

- tude.
 - tude.
 - tude.

f dolce.

The second system of the musical score continues the vocal and piano parts. The vocal line has three measures of rests followed by a melodic phrase. The piano accompaniment features a flowing eighth-note pattern. The bottom staff continues the bass line. The tempo/mood marking *f dolce.* is present.

cres.

The third system of the musical score continues the vocal and piano parts. The vocal line has two measures of rests followed by a melodic phrase. The piano accompaniment features a flowing eighth-note pattern. The bottom staff continues the bass line. The tempo/mood marking *cres.* is present.

The fourth system of the musical score continues the vocal and piano parts. The vocal line has two measures of rests followed by a melodic phrase. The piano accompaniment features a flowing eighth-note pattern. The bottom staff continues the bass line.

FAIR KATIE.

FOUR-PART SONG.

M. L. ELLIOTT.
SOPRANO.
f Allegretto.

J. W. ELLIOTT.

1 Ka - tie is a maid - en fair, Ver - y fair to view;

Azure eyes and

2 Ka - tie is the sweet - est prize Man could hope to win;

Fragrant are her

3 Now and then a mant - ling flush Brings sweet hope to me,

Sure she'd not so

A - zure eyes and
Fragrant are her
Sure she'd not so

f Allegretto.

gold - en hair, Cheeks of ro - sy hue;

Dain - ty is her step and mien,

ver - y sighs, Born of truth with - in.

Soul as pure as she is fair,

soft - ly blush, And yet cru - el be?

Love - lit eyes and glow - ing cheek

dim. *cres.* *f* *p legato.*

Sau- cy is her smile; Lit- tle does she guess, I ween, How her charms be-

dim. *cres.* *f* *p*

Mind and tho'ts so - rene, Dare I hope to win and wear, Of all girls the

dim. *cres.* *f* *p legato.*

Can't their truth dis - own: What care I for lips to speak While her heart's my

dim. *cres.* *f* *p*

dim. *cres.* *f* *p e legato.*

cres. *e - ral - lantando. Lento.*

- guile, Lit - tle does she guess, I ween, How her charms be - guile.

Queen? Dare I hope to win and wear, Of all girls the Queen?

cres. *e - ral - lantando. Lento.*

own! What care I for lips to speak While her heart's my own!

cres. e - ral - len - tando. f Lento. f

CANADIAN BOAT SONG.

FOR THREE VOICES.

THOMAS MOORE.

Andante.
In rowing time.

1st VOICE.
1 Faintly as tolls the ev'ning chime, Our voices keep tune and our oars keep time, Our

2d VOICE.
2 Why should we yet our sail un-furl? There is not a breath the blue wave to curl, There

3d VOICE.
3 Ot - ta - wa tide! this trembling moon Shall see us float o - ver thy sur - ges soon, Shall

voic - es keep tune and our oars keep time. Soon as the woods on shore look dim, We'll

is not a breath the blue wave to curl. But when the wind blows off the shore, Oh,

see us float o - ver thy sur - ges soon. Saint of this green isle, hear our pray'r,

cres. *dim.* *p*

cres. - - cen - - do. dim. tr. *f* *sf* *f*

sing at St. Ann's our parting hymn! Row, brothers, row, the stream runs fast, The

cres. - - cen - - do. dim. tr. *f* *sf* *f*

sweetly we'll rest our wea-ry oar. Blow, breezes, blow, the stream runs fast, The

cres. - - cen - - do. dim. *f* *sf* *f*

Grant us cool heav'n's and fav'ring air. Blow, breezes, blow, the stream runs fast, The

cres. - - cen - - do. dim. *f* *sf* *f*

f *dim.* *f* *sf* *dim.*

rapids are near and the day-light's past, The rapids are near and the day-light's past.

f *f* *sf* *dim.*

rapids are near and the day-light's past, The rapids are near and the day-light's past.

f *f* *sf* *dim.*

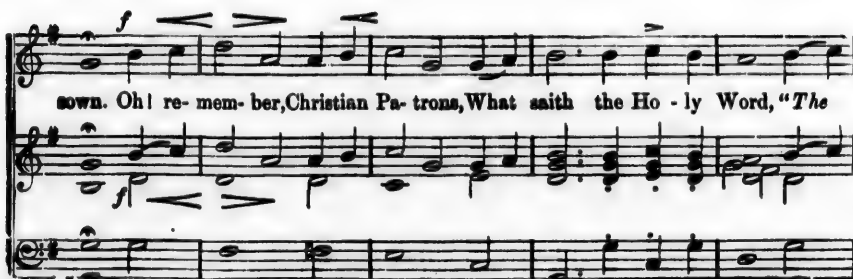
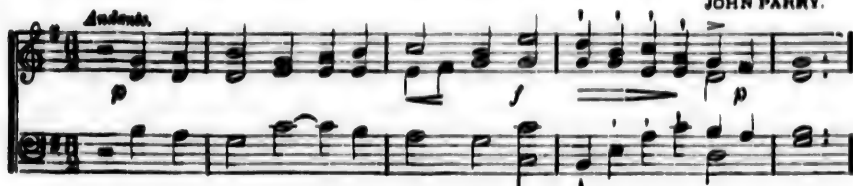
rapids are near and the day-light's past, The rapids are near and the day-light's past.

f *dim.* *f* *sf* *dim.*

f *sf* *sf* *pp*

A SONG OF THANKFULNESS.

JOHN PARRY.



man that giv - eth to the Poor, But lend - eth to the LORD." May our

Heav'nly FATHER bless you For all your kindness past, And

Oh! may each suc-ceed-ing year Prove hap-pier than the last. Ac-

-cept your Children's thanks, Their best, their heart-felt thanks. . . .

THE WELCOME MEETING.

MALE QUARTETTE

L. MARSHALL.

1st. TENOR.
Allegretto.

1 Welcome! welcome! wel-come is this meet-ing Which with joy hath fill'd each

2d. TENOR.

2 Cheerful, cheerful, cheer-ful be our voi-ces, Met a pleas-ant hour to

1st. BASS.

2d. BASS.

breast, Friends ac-cept our hon-est greet-ing, Welcome here to ev'-ry guest.

Ac - spend, Let the glee be sweet and mel-low, Here in har-mo-ny we blend.

Life has not a great-er treas-ure Than the friend whose love we gain,

rit.

Life is ev-er worth en-joy-ing With a friend whose heart is true,

rit.

Ab-sence pains, but sweet-er is the pleas-ure, When at last we meet a-gain.
a tempo.
 Care be gone! no more, no more an-oy - ing, Friendship here we treas-ure you.
a tempo.

ff Welcome! welcome! *f* Now we all re - joice With
 Welcome! welcome! welcome! Now we all re-joyce
ff Welcome! Now we all re - joice With

cheer - ful heart and voice, For here at last, for
 With cheer-ful heart and voice,
 cheer - ful heart and voice, For here at last, for

-gain.

re you.

With

be

With

t, for

, for

here at last we meet a - gain. May we ev - er thus u - nite to -

here at last we meet a - gain. May we ev - er thus u - nite to -

- geth - er, And on - ly part, and on - ly part to meet a - gain. May we ev - er

geth - er, And on - ly part to meet a - gain. May we ev - er

thus u - nite to - geth - er, And on - ly part, and on - ly part to meet a - gain.

thus u - nite to - geth - er, And on - ly part to meet a - gain.

OLE NICKER DEMUS.

LUCAS, By pop.

Allegro moderato.

1. You talk about your white folks, O my Lord! You talk about your white folks,
2. Den come a-long you white folks, O my Lord! Den come along you white folks,
3. De dark-ey he is faith-ful, O my Lord! De dark-ey he is faith-ful,
4. De dark-ey he is hand-some, O my Lord! De dark-ey he is hand-some,



O my Lord! Dey say dat de dark-ey can't stand in der shoes, But
 O my Lord! Be friends to de dark-ey you nebb'r kin re-fuse, For
 O my Lord! He'll shave you, and dress you, an' pol-ish yer shoes, For
 O my Lord! To do you a good turn he nebb'r will re-fuse, For



ole Nick-er De-mus was der rul-er ob de Jews! O my Lord! O my Lord!
 ole Nick-er De-mus was der rul-er ob de Jews! O my Lord! O my Lord!
 ole Nick-er De-mus was der rul-er ob de Jews! O my Lord! O my Lord!
 ole Nick-er De-mus was der rul-er ob de Jews! O my Lord! O my Lord!



1. If I want a good man A dark-ey I will choose, For

2. If you want a good man A dark-ey you will choose, For

3. De dark-ey he is black, He neb-ber hab de blues, For

4. If you want a good man A dark-ey you will choose, For

ole Nick-er De-mus was de rul-er ob de Jews! O my Lord! O my Lord!

ole Nick-er De-mus was de rul-er ob de Jews! O my Lord! O my Lord!

ole Nick-er De-mus was de rul-er ob de Jews! O my Lord! O my Lord!

ole Nick-er De-mus was de rul-er ob de Jews! O my Lord! O my Lord!

BIRDIE LOOKING OUT FOR ME.

ETHEL LYNN.

E. A. H.

1 Two lit-tle bus-y hands
2 Down by the li-lac bush,

Affettuoso.

p

p

patting on the window, Two laughing bright eyes looking out for me; Two rosy-red cheeks
something white and azure Saw I in the window, as I passed the tree; Well I knew the apron and

dented with a dimple; Mother-bird is coming, ba-by, do you see?
shoulder-knots of ribbon, All belonged to baby, looking out for me.

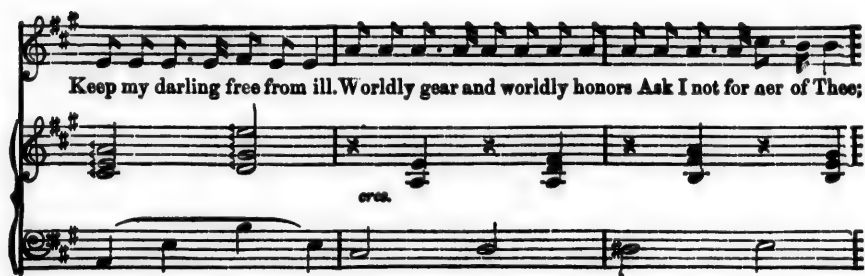
p

3 Talking low and tenderly To my-self as mothers will, Spake I softly: "God in heaven



Keep my darling free from ill. Worldly gear and worldly honors Ask I not for aër of Thee;

cres.



con espressione.

But from want and sin and sorrow, Keep her ever pure and free."



Moderato.

4 Two lit-tle wax-en hands, Folded soft and si-lent-ly; Two lit-tle curtained eyes



Looking out no more for me; Two lit- tle snow- y cheeks, Dimple-dented nev-er-more;

This system contains the first line of music. It features a vocal melody in the treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lyrics are written below the staff. The piano accompaniment is shown in the grand staff, with chords in the right hand and a bass line in the left hand.

Two little trodden shoes, That will never touch the floor; Shoulder-ribbon softly twisted,

This system contains the second line of music, continuing the vocal melody and piano accompaniment from the first system.

Ap-pon folded clean and white, These are left me, and these only Of the childish presence bright,

This system contains the third line of music, continuing the vocal melody and piano accompaniment.

5 Thus He sent an answer to my earnest praying, Thus He keeps my darling

This system contains the fourth line of music, starting with a measure rest for the vocal line. The piano accompaniment continues. The system concludes with a double bar line.

free from earthly stain, Thus He folds the pet lamb safe from earth-ly stray-ing,

mf.

This system of the musical score for 'Birdie Looking Out for Me' features a vocal melody in the upper staff and piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are 'free from earthly stain, Thus He folds the pet lamb safe from earth-ly stray-ing,'. A dynamic marking of *mf.* (mezzo-forte) is placed below the piano part.

lento.
But I miss her sad-ly by the win-dow pane, Till I look a-bove it;—

cres.

The second system continues the song. The vocal melody is marked *lento.* (lento). The lyrics are 'But I miss her sad-ly by the win-dow pane, Till I look a-bove it;—'. A dynamic marking of *cres.* (crescendo) is placed below the piano part.

then, with pur-er vis-ion, Sad, I weep no lon-ger the li-lac-bush to pass,

This system continues the musical score. The lyrics are 'then, with pur-er vis-ion, Sad, I weep no lon-ger the li-lac-bush to pass,'.

For I see her an-gel, pure and white, and sin-less, Walking with the harpers,

The final system on this page concludes with the lyrics 'For I see her an-gel, pure and white, and sin-less, Walking with the harpers,'.

by the Sea of Glass. 6 Two lit-tle snowy wings

This system contains the first line of the song. The vocal melody is written in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in treble and bass clefs. The lyrics 'by the Sea of Glass.' are under the first measure, and '6 Two lit-tle snowy wings' are under the sixth measure.

Soft-ly flut-ter to and fro Two ti-ny childish hands Beckon still to me be-low ;

This system contains the second line of the song. The vocal melody continues with the lyrics 'Soft-ly flut-ter to and fro Two ti-ny childish hands Beckon still to me be-low ;'.

Two ten-der an-gel eyes Watch me ev-er earn-est-ly Thro' the loop-holes of the skies ;

This system contains the third line of the song. The vocal melody continues with the lyrics 'Two ten-der an-gel eyes Watch me ev-er earn-est-ly Thro' the loop-holes of the skies ;'.

Baby's looking out for me.

This system contains the fourth line of the song. The vocal melody concludes with the lyrics 'Baby's looking out for me.'.

RING ON, MY BELLS.

455

VINCENZO CIRILLO. By per.

1. TENOR. *f con brio.*

1. Ring
2. Ring

2. TENOR.

1. BASS. *f*

1. Ring
2. Ring

3. BASS. *f*

Allegretto animato.

p festoso.

cres.

f

f

out, my bells, in ac - cents clear, Ring soft, ring soft and sweet, And
out, my bells, a - cross the plain, Ring wild, ring wild and free, And

out, my bells, in ac - cents clear, Ring soft, ring soft and sweet, And
out, my bells, a - cross the plain, Ring wild, ring wild and free, And

brilliantemente.

dim.

f

take a mes-sage true and clear to hearts, to hearts that beat. Soothe the
wake the ech-oes back a-gain, and wake to mel-o-dy. O'er the

soul with sor-row ach-ing, Cheer the life when all's for-sak-ing, Sing of
mountains waft my dreaming, Where the sun-set glo-ry's streaming, Where the
Soothe the soul,
O'er the mountains,

RING ON, MY BELLS.

455

Soothe the
O'er the

Soothe the
O'er the

Sing of
Where the

joy to hearts now breaking, Ring on, my bells, Ring on, my bells, Ring
pur-ple vines are gleaming, Ring on, my bells, Ring on, my bells, Ring

Sing, oh sing of joy, Ring on, my bells, Ring on, my bells, Ring
Where the vines are gleaming, Ring on, my bells, Ring on, my bells, Ring

pp *p cres.* *rit.* *pp* *p cres.*

marcato. *pp* *p cres.*

on, . . . Ring on, . . . Ring on, . . . my bells. . .

on, Ring on, Ring on, Ring on, Ring on, Ring on, my bells. . .

f *rall.* *f* *rall.*

OLD JOE'S DREAM.

GARDNER

ALIXA. By per.

p

1. De od-der dark night ole Joe had a dream, An' it's made his ole heart ber-ry

p

sore; Once mo' he saw de cab-ins in de sha-dy lane, An' de

lit-tle black niggers in de doah, Ole mas-sa on de stoop in his

mf

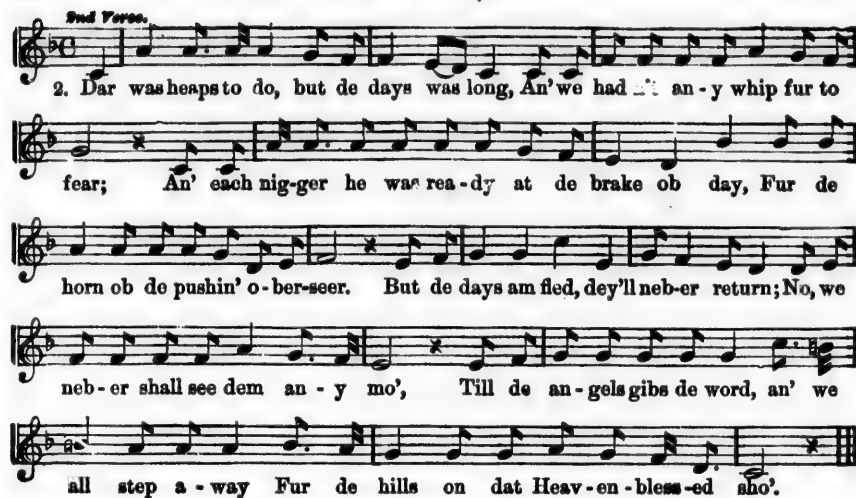
big rock-in' cheer, An' ole mis-sus with a kind word for all, While de

cabins of de niggers had plenty hoe cake, An' de bes' kind o' ba-con in de fall.

Oh! whar am gone dem good ole days, Oh! whar has de pickanin-ies fled? An' de

warm souf wind am say-ing un - to me Dat de meadow grass kiv-ers my dead.

2nd Verse.



2. Dar was heapsto do, but de days was long, An' we had an - y whip fur to
 fear; An' each nig-ger he was rea-dy at de brake ob day, Fur de
 horn ob de pushin' o-ber-seer. But de days am fled, dey'll neb-er return; No, we
 neb-er shall see dem an - y mo', Till de an-gels giba de word, an' we
 all step a - way Fur de hills on dat Heav-en-bless-ed aho'.

Good Night.

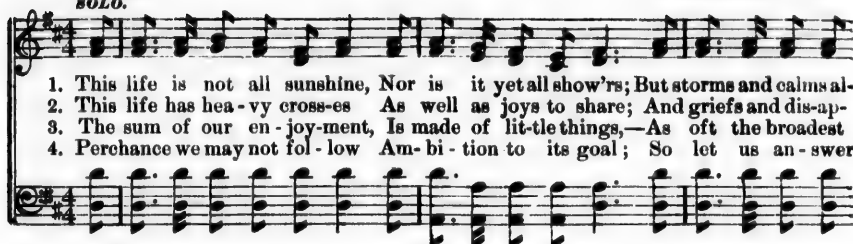


Now to all a kind good night, Sweet-ly sleep till morn-ing light, Till
 morn-ing light, To all good night; Sweet-ly sleep till morn-ing light, Good
 night, good night, Good night, good night, Good night, good night, good night.

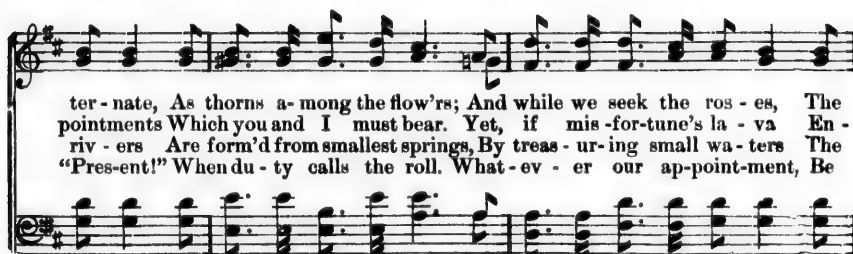
BE HAPPY.

Moderato.
SOLO.

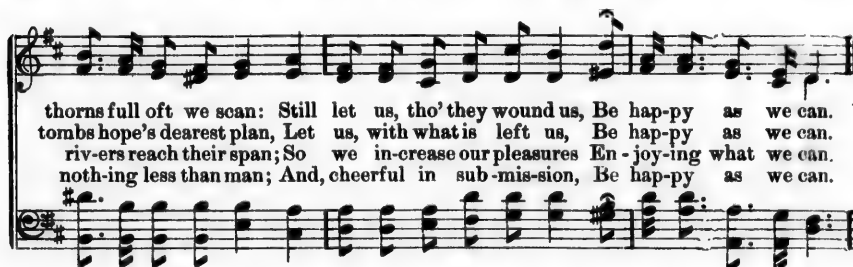
KIRKPATRICK. By par.



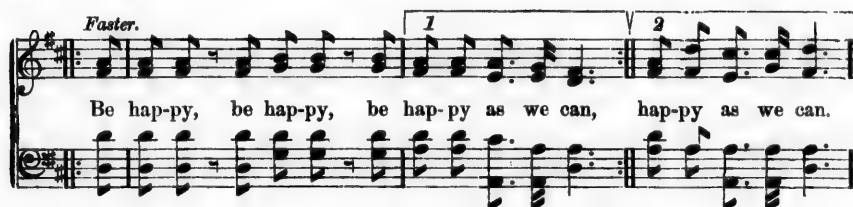
1. This life is not all sunshine, Nor is it yet all show'rs; But storms and calms al-
 2. This life has hea-vy cross-es As well as joys to share; And griefs and dis-ap-
 3. The sum of our en-joy-ment, Is made of lit-tle things,—As oft the broadest
 4. Perchance we may not fol-low Am-bi-tion to its goal; So let us an-swer



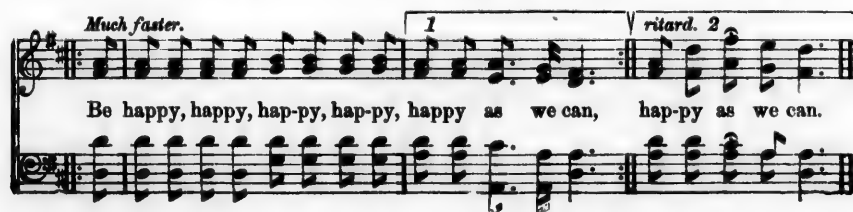
ter-nate, As thorns a-mong the flow'rs; And while we seek the ros-es, The
 pointments Which you and I must bear. Yet, if mis-for-tune's la-va En-
 riv-ers Are form'd from smallest springs, By treas-ur-ing small wa-ters The
 "Pres-ent!" When du-ty calls the roll. What-ev-er our ap-point-ment, Be



thorns full oft we scan: Still let us, tho' they wound us, Be hap-py as we can.
 tombs hope's dearest plan, Let us, with what is left us, Be hap-py as we can.
 riv-ers reach their span; So we in-crease our pleasures En-joy-ing what we can.
 noth-ing less than man; And, cheerful in sub-mis-sion, Be hap-py as we can.



Faster.
 Be hap-py, be hap-py, be hap-py as we can, hap-py as we can.



Much faster.
 Be happy, happy, hap-py, hap-py, happy as we can, hap-py as we can.

PARTING AND MEETING.

MACFARREN.

MENDELSSOHN, ARRANGED BY LESLIE.

TREBLE.

p Poco sostenuto.

1. The heav'n-ly coun-cil hath de-creed To try us, if we love in-deed, By
3. And hast thou one, whom thou dost love, One dear to thee all else a-bove, Thine

TENOR. See lower.

2. If e'er thou has't a rose-bud fair, And if thou cher-ish it with care, Be -
4. But I would have thee hear aright, would have thee hear, yes, hear a-right; When

dim. pp *cres - - - con - - - do.*
part - ing, by part-ing, Altho''twixt heav'n and earth there's nought, So bitter-ly with
on - ly, thine on - ly? Be-fore the ro-ses bloom again, For happy hours thou'lt

dim. pp *cres - - - con - - - do.*
ware then, beware then, Thou'lt see the flow'r that bloom'd at dawn, Ere night is closing,
part - ing rends the heart in twain, 'Tis then we say; We

f *p* *pp* *morendo.* *ppp*
sor-row fraught As part - ing, as part - ing, yes, part - - - ing!
sigh in vain, So lone - ly, so lone - ly, so lone - - - ly!

f *p* *pp* *morendo.* *ppp*
dead and gone, Pre - pare then, pre - pare then, pre - pare then!
meet a-gain, re meet a-gain, we meet a-gain, we meet a - gain!

HAVE YOU SIR JOHN HAWKINS' HIST'RY?

(ROUND.)

J. W. CALLCOTT.

1
Have you Sir John Haw-kins' hist'-ry? some folks think it quite a
2
Mu - sic fill'd his wond' - rous brain, his I like best, 'tis so
3
Both I've read and can't a - gree, for Bur-ney's hist' - ry pleas-es

myst'ry, Sir John Hawkins', Sir John Hawkins', Sir John
plain, his I like best, his I like best, his I like best, his I like best, his I
me, Burney's hist'ry, Burney's hist'ry, Burney's hist'ry, Burney's

Haw-kins', Sir John Haw-kins', Sir John Haw-kins', Sir John
like best, how d'ye like him? how d'ye like him? how d'ye
hist' - ry, Bur-ney's hist' - ry, Bur-ney's hist' - ry, Bur-ney's hist' - ry, Bur-ney's

2
Haw - kins', Some folks think it quite a myst' - ry.
3
like him? His I like best, 'tis so plain.
1
hist' - ry, Bur - ney's hist' - ry pleas - es me.

N. B.—Leave out the Bars between + + till the 3rd voice comes in, then go on.

MISTER SPEAKER, THO' 'TIS LATE.

(ROUND.)

J. BAILDON.

1
Mis - ter Speak - er, tho' 'tis late, Mis - ter Speak - er, tho' 'tis

2
Ques - tion, ques - tion, ques - tion, ques - tion, ques - tion,

3
Or - der, or - der, or - der, *fff* hear him! hear him!

late, tho' 'tis late, I must length - - - en the de -

hear him! hear him! hear! *mp* Sir, I shall name you if you

hear him! hear him! hear! *mp* pray sup - port the chair, pray sup - port the

- bate, I must length - - - en the de - bate, Mis - ter

stir, if you stir, Sir, I shall name you if you stir, Sir, I shall

chair, pray sup - port the chair, pray sup - port the chair, Ques - tion,

2
Speak - er, tho' 'tis late, I must length - en the de - bate.

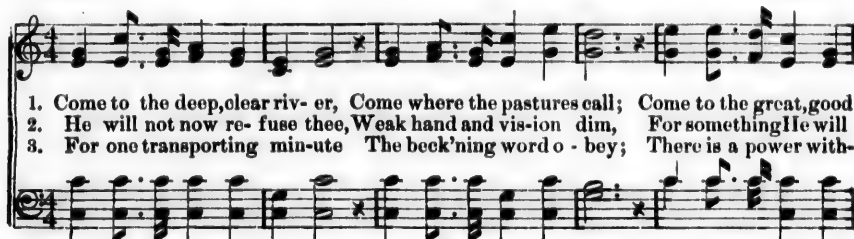
3
name you, Sir, I shall name you, Sir, I shall name you if you stir.

1
Or - der, hear him! hear! pray sup - port, sup - port the chair.

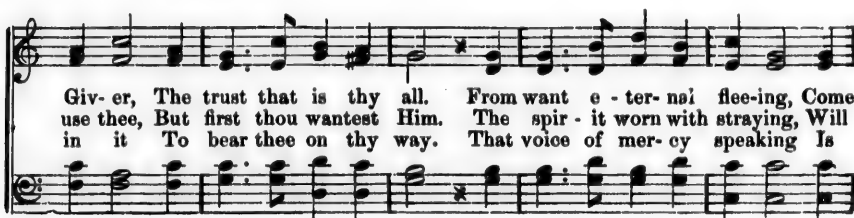
COME TO THE DEEP, CLEAR RIVER.

WARING.

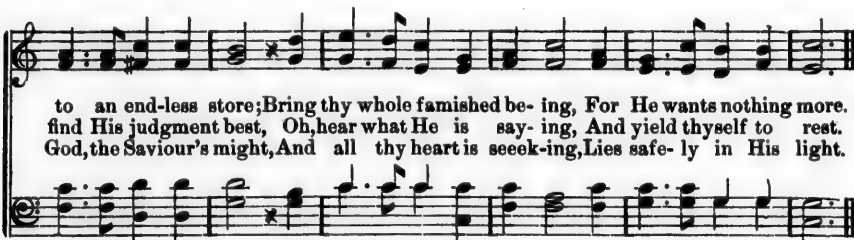
KIEFFER.



1. Come to the deep, clear riv - er, Come where the pastures call; Come to the great, good
 2. He will not now re - fuse thee, Weak hand and vision dim, For something He will
 3. For one transporting min - ute The beck'ning word o - bey; There is a power with-




Giv - er, The trust that is thy all. From want e - ter - nal flee - ing, Come
 use thee, But first thou wantest Him. The spir - it worn with straying, Will
 in it To bear thee on thy way. That voice of mer - cy speaking Is



to an end - less store; Bring thy whole famished be - ing, For He wants nothing more.
 find His judgment best, Oh, hear what He is say - ing, And yield thyself to rest.
 God, the Saviour's might, And all thy heart is seek - ing, Lies safe - ly in His light.



Oh, Come to the deep, clear riv - er, Come where the pastures call; Yes,



come to the great, good Giv - er, The trust that is thy all.

TENDER AND TRUE.

MULOCK.

MARSTON.

Andante espressivo.

Could ye come back to me, Douglas! Douglas!

rall.

This system contains the first musical staff with a treble clef and a key signature of two flats. It includes the lyrics 'Could ye come back to me, Douglas! Douglas!' and a tempo marking 'rall.' above the staff.

In the old like-ness that I knew, I'd be so lov-ing, so faithful, Douglas!

This system contains the second musical staff with a treble clef and a key signature of two flats. It includes the lyrics 'In the old like-ness that I knew, I'd be so lov-ing, so faithful, Douglas!'.

Douglas! Douglas! ten-der and true. Nev-er a sorrowful word should grieve you;

poco rall. *a tempo.*

This system contains the third musical staff with a treble clef and a key signature of two flats. It includes the lyrics 'Douglas! Douglas! ten-der and true. Nev-er a sorrowful word should grieve you;' and tempo markings 'poco rall.' and 'a tempo.' above the staff.

I'd smile as sweet as the an-gels do, Sweet as your smile shone on me ev-er,

This system contains the fourth musical staff with a treble clef and a key signature of two flats. It includes the lyrics 'I'd smile as sweet as the an-gels do, Sweet as your smile shone on me ev-er,'.

Doug-las! Doug-las! ten- der and true.

rall.

This system contains the first line of music. It features a vocal melody in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'Doug-las! Doug-las! ten- der and true.' The word 'rall.' is written above the final measure of the piano part.

Oh, to call back the days that are not! Mine eyes were blind-ed; your

This system contains the second line of music. The vocal melody continues with the lyrics 'Oh, to call back the days that are not! Mine eyes were blind-ed; your'. The piano accompaniment consists of chords and moving lines in the lower staves.

words were few. Do you know the truth now up in Heav-en? Douglas! Douglas!

This system contains the third line of music. The vocal melody continues with the lyrics 'words were few. Do you know the truth now up in Heav-en? Douglas! Douglas!'. The piano accompaniment provides harmonic support with chords and moving lines.

poco rall. *a tempo.*

ten-der and true. I was not wor- thy of you, Douglas, Not half wor- thy the

This system contains the fourth line of music. It begins with the tempo markings '*poco rall.*' and '*a tempo.*'. The vocal melody continues with the lyrics 'ten-der and true. I was not wor- thy of you, Douglas, Not half wor- thy the'. The piano accompaniment includes some triplets and moving lines.

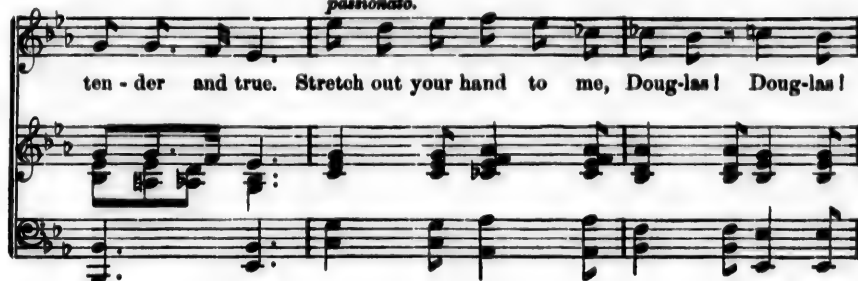
TENDER AND TRUE.



like of you. Now all men seem to me as shadows, Douglas! Douglas!

This system contains three staves of music. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

ODA.
passionato.



ten - der and true. Stretch out your hand to me, Doug-las! Doug-las!

This system contains three staves of music. The vocal line features a melodic phrase with a repeat sign. The piano accompaniment consists of chords and moving lines in both hands.



rall. *a tempo.* *con espressione.*
And drop for-giv-ness from heav'n like dew, As I lay my heart on your

This system contains three staves of music. The vocal line has a long note on 'dew' followed by a melodic line. The piano accompaniment provides harmonic support with chords and moving lines.



dead heart, Doug-las! Doug-las! Doug-las! ten - der and true.

This system contains three staves of music. The vocal line repeats the phrase 'Doug-las!' three times before the final line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

ERE THE SUN GOES DOWN.

POLLARD.

KIRKPATRICK. By per.

1. I have work e-nough to do Ere the sun goes down, For myself and kin-dred
2. I must speak the loving word Ere the sun goes down, I must let my voice be
3. As I jour-ney on my way, Ere the sun goes down, God's commands I must o-

Ere the sun, ere the sun goes down,

too, Ere the sun goes down; Every i - die whisper still-ing, With a
 heard Ere the sun goes down; Every cry of pi - ty heeding, For the
 bey, Ere the sun goes down. There are sins that need con- fessing, There are
 ere the sun goes down,

purpose firm and will-ing All my dai-ly tasks ful-fill-ing, Ere the sun goes down.
 in-jured in-ter-ced-ing, To the light the lost ones leading, Ere the sun goes down.
 wrongs that need redressing, If I would o-btain the blessing Ere the sun goes down.
 Ere the sun, ere the sun goes down

Ere the sun goes down, Ere the sun goes down,
 Ere the sun goes down, Ere the sun goes down,

I must do my dai - ly du - ty Ere the sun goes down.
 Ere the sun goes down, goes down.

JACK AND JILL.

(NURSERY RHYME.)

CALDICOTT.

Vivace.
SOPRANO. *f*

Jack, Jack, Jack, Jack and Jill, Jack, Jack, . .

ALTO. *f*

Jack, Jack, Jack, Jack and Jill, Jack,

TENOR. *f*

Jack, Jack, Jack, Jack and Jill,

BASS. *f*

Jack, Jack, Jack, Jack and Jill,

Vivace.

. Jack and Jill, Jack and Jill, Jack and Jill.

Jack, Jack, Jack and Jill, Jack and Jill, Jack and Jill.

Jack, Jack and

May be sung without the accompaniment.

Jack and Jill went up the hill to fetch a pail of wa - ter, of wa - - -

Jack,

Jack and Jill went up the hill to fetch a pail of wa - ter, of wa - ter,

The first system of the musical score for 'Jack and Jill' consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Jack and Jill went up the hill to fetch a pail of wa - ter, of wa - - -'. The piano accompaniment starts with a treble clef and a key signature of one flat. The second system continues the vocal line with 'Jack,' and the piano accompaniment with 'Jack and Jill went up the hill to fetch a pail of wa - ter, of wa - ter,'.

Jack and Jill went up the hill to fetch a pail of wa - ter, of

- ter; went up the hill to - geth - - er to fetch a pail, to

wa - - ter to - geth - er, Jack and Jill went up the

Jack and Jill went up the hill.

The second system of the musical score continues the vocal line with 'Jack and Jill went up the hill to fetch a pail of wa - ter, of' and the piano accompaniment with '- ter; went up the hill to - geth - - er to fetch a pail, to'. The third system continues the vocal line with 'wa - - ter to - geth - er, Jack and Jill went up the' and the piano accompaniment with 'Jack and Jill went up the hill.'.

wa - - - - ter, went up the hill . . . to fetch a pail of
fetch a pail of wa - - - - ter, Jack and Jill went
hill to fetch a pail, to fetch a pail of wa - ter;
Jack and Jill went up the hill to fetch a pail of

This system contains the first four staves of the musical score. The first three staves are vocal parts with lyrics, and the fourth staff is a piano accompaniment. The lyrics are: 'wa - - - - ter, went up the hill . . . to fetch a pail of', 'fetch a pail of wa - - - - ter, Jack and Jill went', 'hill to fetch a pail, to fetch a pail of wa - ter;', and 'Jack and Jill went up the hill to fetch a pail of'.

wa - - - - - ter, *mf*
up the hill to fetch a pail of wa - ter, went up the hill to
Jack and Jill went up the hill to
wa - ter, of wa - - - - ter, went up to fetch a pail,

This system contains the next four staves of the musical score. The first three staves are vocal parts with lyrics, and the fourth staff is a piano accompaniment. The lyrics are: 'wa - - - - - ter, *mf*', 'up the hill to fetch a pail of wa - ter, went up the hill to', 'Jack and Jill went up the hill to', and 'wa - ter, of wa - - - - ter, went up to fetch a pail,'.

Jack and Jill went up the hill,
 fetch a pail . . . of wa - - ter, Jack and Jill went up the hill,
 fetch a pail of wa - ter, of wa - - ter, Jack and Jill went up the hill,
 Jack and Jill, went up the hill to-ge-th - er, Jack and Jill went up the hill,

f

Jack and Jill went up the hill, went up, Jack and Jill went
 Jack and Jill went up the hill, Jack and Jill went up the hill, Jack and Jill went
 Jack and

ff

up the hill to fetch a pail, to fetch a pail of wa - - ter,

up to fetch a pail, to fetch a pail of wa - - -

Jill went up the hill, up the hill,

This system contains six staves of music. The first two staves are vocal lines with lyrics. The third staff continues the vocal line. The fourth staff is a bass line. The fifth and sixth staves are piano accompaniment.

Jack and Jill went up the hill, went up . . . the hill, . . .

Jack and Jill went up the hill,

ter, Jack and Jill went up the hill, . .

Jack and Jill went up the hill, Jack and Jill went

This system contains six staves of music. The first two staves are vocal lines with lyrics. The third staff continues the vocal line. The fourth staff is a bass line. The fifth and sixth staves are piano accompaniment.

Jack and Jill went up the hill to
 Jack and Jill went up the hill, Jack went up the hill to
 Jack and Jill went up the hill, up the hill to
 up the hill, . . . up the hill, . . . went up the hill to

This musical score is for the first system of the song 'Jack and Jill'. It consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staff. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

fetch a pail, to fetch a pail of wa - ter; Jack fell down and broke his crown,
 fetch a pail, to fetch a pail of wa - ter; Jack fell down and broke his crown,
 went

This musical score is for the second system of the song 'Jack and Jill'. It consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staff. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. Dynamic markings *f*, *ff*, and *p* are present above the vocal staff.

ff Jack fell down And broke his crown, And Jill came tumbling, tum - bling,

p Jack fell down And broke his crown, And Jill came tumbling,

ff Jack fell down And broke his crown, And

p Jack fell down And broke his crown,

rall.

ff came tum - bling, tum - bling af - ter,

tum - bling, tum - bling af - ter, came tum - bling, tum - bling

Jill came tumbling, tum - bling af - ter, came tum - bling,

And Jill came tumbling af - ter, came

and Jill, and Jill; Poor Jack and Jill went up the
 af - ter. Poor Jack, poor Jack went up the hill, went up the
 tum - bling, Jack and Jill, and Jill went up the hill,
 tum - bling tum-bling. Poor Jack and Jill went up the hill,

Musical notation for the first system, featuring treble and bass staves with lyrics. Dynamics include *cres.*, *f*, and *p*.

hill to fetch a pail of wa - ter, Jack fell down and
 went up the hill to fetch a pail of wa - ter, Jack fell down and

Musical notation for the second system, continuing the melody and accompaniment. Dynamics include *ff*, *p*, and *ff*.

broke his crown, He broke his crown,
 broke his crown, And broke his crown, He broke his
 broke his crown, Jack fell down And broke his crown, He broke his crown,
 broke his crown, Jack fell down And broke his

cres. *f* *rit.* *f*
 He broke his crown, He broke his crown, his crown, And Jill came tumbling,
cres. *f* *rit.*
 He broke his crown, He broke his crown, his crown,
 crown, He broke his crown, his crown,

tum - bling, came tum - bling af - ter, came
Jill came tumbling, tum - bling tum - bling af - ter, tum - bling
And Jill came tumbling tum - bling, tum - bling, tum -
And Jill came tumbling af - ter, tum -

tum - - - - bling af - - - ter. Jack and Jill . . went up the
af - - - - ter, went
bling, came tum - - - bling af - - - ter. Jack and Jill . . went up the
- bling, tum - - - bling

cantabile. *rit.* *ff tempo.*

hill . . . to fetch a pail . . . of wa - - - ter, Poor Jack fell down and

hill . . . to fetch a pail of wa - - - ter, Poor Jack fell down and

rit. *ff tempo.*

rit.

broke his crown, and Jill came tumbling af - - ter, af - - - - ter.

rit.

broke his crown, and Jill came tumbling af - ter, af - - - - ter.

rit.

TIME AND ETERNITY.

SONAR.

KIRKPATRICK. By per.



1. It is not time that flies; 'Tis we, 'tis we are flying. It is not life that dies; 'Tis
 2. It is not truth that flies; 'Tis we, 'tis we are flying. It is not faith that dies; 'Tis
 3. It is not hope that flies; 'Tis we, 'tis we are flying. It is not hope that dies; 'Tis
 4. Yet we but die to live, It is from death we're flying, For-ev-er lives our life; For

we, 'tis we are dy-ing. Time and e-ter-ni-ty are one; Time is e-ter-ni-
 we, 'tis we are dy-ing. O ever during Faith and Truth, Whose youth is age, whose
 we, 'tis we are dy-ing. Ye streams that have in heav'n your birth, Ye glide in gentle
 us there is no dy-ing. We die but as the springtime dies, In summer's gold-en

ty be-gun; Time changes, but without de-cay; 'Tis we a-lone who pass a-way.
 age is youth, Twin stars of im-mor-tal-i-ty, Ye can-not per-ish from the sky.
 joy thro' earth; We fade like flow'rs beside you sown, Ye are still flow-ing, flow-ing on.
 joy to rise. These be our days of ver-nal bloom; Our har-vest is be-yond the tomb.

SAFETY.

Andante non troppo.

M. By per.



1. Oh, cease, my wandering soul, On rest-less wing to roam;
 2. Be-hold the ark of God; Be-hold the o-pen door;
 3. There, safe thou shalt a-bide, There, sweet shall be thy rest,


All this wide world, to ei-ther pole, Has not thee for a home.
 Oh, haste to gain that dear a-bode, And rove, my soul, no more.
 And ev-ery long-ing sat-is-fied, With full sal-va-tion blest.

AT THE DOOR.

TAYLOR.


MALE VOICES.

MARSHALL. By ps.

FIRST TENOR.
*Allegro moderato.**Omit second time.*


1 My Saviour stands waiting, and knocks at the door, Has knocked and is knocking again; Nor
I hear His kind voice, I'll reject Him no more,
2 O Saviour, my Ransom, Redeemer, and Friend, The Life and the Truth and the Way, Dwell
On Thy precious merit a-lone I de-pend;

SECOND TENOR.

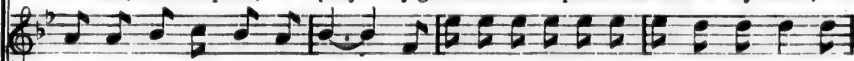

FIRST BASS.*Omit second time.*


1 My Saviour stands waiting, and knocks at the door, Has knocked and is knocking again; nor
I hear His kind voice, I'll reject Him no more,
2 O Saviour, my Ransom, Redeemer, and Friend, The Life and the Truth and the Way, Dwell
On Thy precious merit a-lone I de-pend;

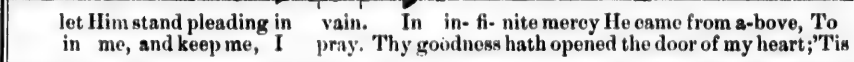
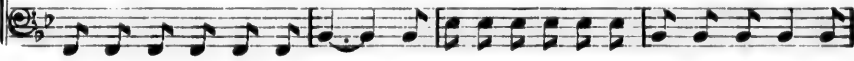
SECOND BASS.



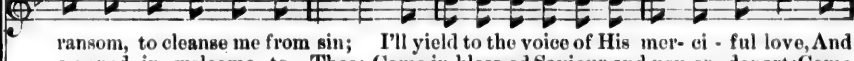
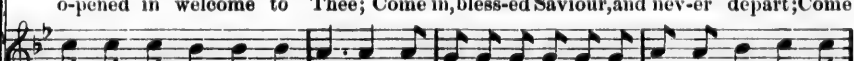
let Him stand pleading in vain. In in- fi- nite mercy He came from a-bove, To
in me, and keep me, I pray. Thy goodness hath opened the door of my heart; 'Tis

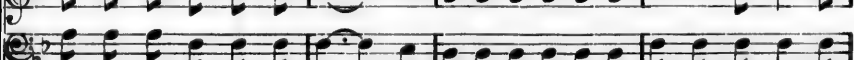
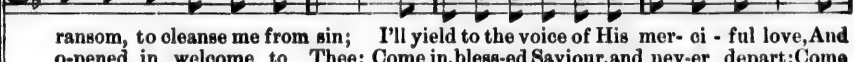
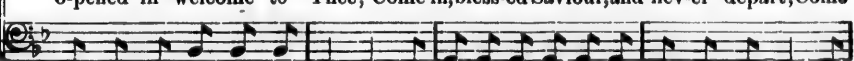
let Him stand pleading in vain. In in- fi- nite mercy He came from a-bove, To
in me, and keep me, I pray. Thy goodness hath opened the door of my heart; 'Tis


ransom, to cleanse me from sin; I'll yield to the voice of His mer- ci - ful love, And
o-pened in welcome to Thee; Come in, bless-ed Saviour, and nev-er depart; Come

ransom, to cleanse me from sin; I'll yield to the voice of His mer- ci - ful love, And
o-pened in welcome to Thee; Come in, bless-ed Saviour, and nev-er depart; Come


let my dear Saviour come in. Saviour, come in; cleanse me from sin; Jesus, my Saviour, come in with Thy mer-cy to me.

let my dear Saviour come in. Saviour, come in; cleanse me from sin; Jesus, my Saviour, come in with Thy mer-cy to me.

in, come in; En-ter the door, wait-ing no more, Saviour, dear Saviour, come in.

in, come in; En-ter the door, wait-ing no more, Saviour, dear Saviour, come in.

SHALL WE MEET?

DUNBAR. By per.

1. I love to sing of heaven, Where white-robed an-gels are;
 2. I love to think of heaven, Where my Re-deem-er reigns;
 Cho. There'll be no sor-row there, There'll be no sor-row there;

Where many a friend is gath-ered safe From fear, and toil, and care.
 Where raptur-ous songs of tri-umph rise, In end-less joy-ous strains.
 In heaven a-bove, where all is love, There'll be no sor-row there.

HANSFORD.

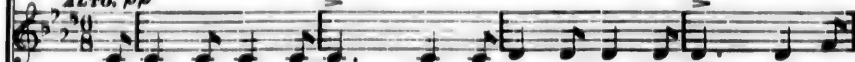
LUNA.

BARNBY.

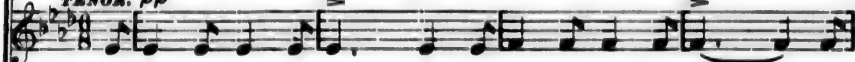
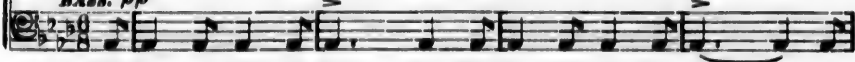
SOPRANO.

mf

1. Fair Lu - na forth is shed - ding Her beams up - on the
2. The night - in - gale is sing - ing Her plaintive ev'ning

ALTO, *pp*

1. Fair Lu - na forth is shed - ding Her beams up - on the sea, . . . the
2. The night - in - gale is sing - ing Her plain - tive even - ing song, . . . her

TENOR, *pp*BASS, *pp*

1. Fair Lu - na forth is shed - ding Her beams up - on the sea, . . . up -
2. The night - in - gale is sing - ing Her plain - tive even - ing song, . . . her



sea, . . . And spreading silv'ry lus - tre O'er mountain, grove, and lea, . . . O'er
song, . . . Whose warblings now come winging The gentle breeze a - long, . . . The



sea, . . . And spreading silv'ry lus - tre O'er mountain, grove, and lea, . . . O'er
song, . . . Whose warblings now come winging The gentle breeze a - long, . . . The



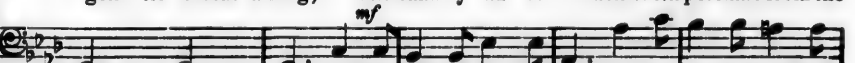
on the sea, And spreading silv'ry lus - tre O'er mountain, grove, and lea, . . . O'er
plaintive song, Whose warblings now come winging, The gentle breeze a - long, . . . The



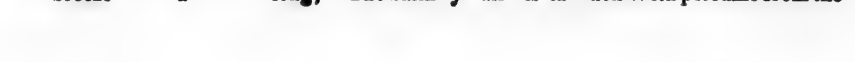
moun - tain, grove and lea; Then come, let us be straying, While all around is
gen - tle breeze a - long; The balm - y air is la - den With perfume from the



moun - tain, grove, and lea; Then come, let us be straying, While all around is
gen - tle breeze a - long; The balm - y air is la - den With perfume from the



grove and lea; Then come, let us be straying, While all around is
breeze a - long; The balm - y air is la - den With perfume from the



on the
ev'ning

the
her

up-
her

O'er
The

O'er
The

O'er
The

and is
from the

and is
from the

and is
from the

LUNA.

483

bright, And breathe out notes of pleas - ure, To hail the Queen of night, To hail . .
brier, Then, with such charms in-vit - ing, We'll tune the golden lyre, We'll tune . .

bright, And breathe out notes of pleas - ure, To hail the Queen of night, To
brier, Then, with such charms in-vit - ing, We'll tune the golden lyre, We'll

cres . . . *cen* . . . *do.* . . . *dim.* . . . *mf*

the Queen of night. } Fair
the gold - en lyre. }

hail the Queen of night, To hail the Queen of night. } Fair Lu - na forth is
tune the gold - en lyre, We'll tune the gold - en lyre. }

To hail the Queen of night. } Fair Lu - na forth is
We'll tune the gold - en lyre. }

Cres . . . *cen* . . . *do.* . . . *f* *pp*

Lu - na forth is shed - ding Her beams up-on the sea, . . . And spreading sil'vry

shed - ding Her beams up-on the sea, . . . the sea, . . . And spread-ing sil'vry

shed - ding Her beams upon the sea, . . . up-on the sea, And spreading sil'vry

dim. *LUNA. piu lento.* *rall.*

lus - tre O'er mountain, grove, and lea, O'er mountain, grove, and lea. . .

dim. *piu lento.* *rall.*

dim. *piu lento.* *rall.*

lus - tre O'er mountain, grove, and lea, O'er mountain, grove, and lea. . .

dim. *piu lento.* *rall.*

WHISTLE AND HOE.

By per.

Allegretto.

1. There's a boy just o - ver the gar - den fence, Who is whistling a - long thro' the
 2. Not a word be - moan - ing his task I hear; He has scarcely the time for a
 3. But then, while you whis - tle be sure to hoe, For if i - dle, the bri - ers will

livelong day; And his work is not just a mere pretense, For you see all the weeds he has
 growl, I know; For his whistle merry sounds out so clear, He must find it some pleasure in
 thrive and spread; And the whistle only thro' out the row, May do well for the weeds, but is

Repeat. pp

cut away. Whistle and hoe, whistle and hoe, Shorten the row by the songs you know.
 ev - ery row.
 bad for the bread.

To be whistled.

Join 2d and 3d verses closely to this interlude.

COMPANIONSHIP WITH JESUS.

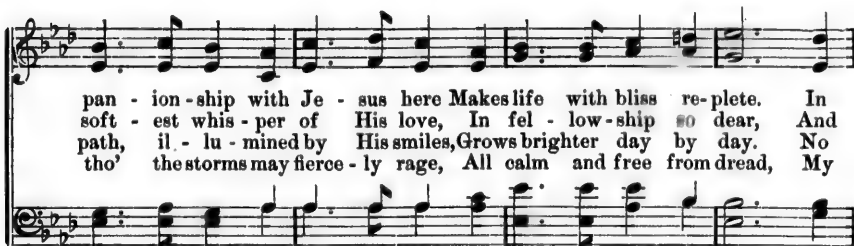
485

JAMES.

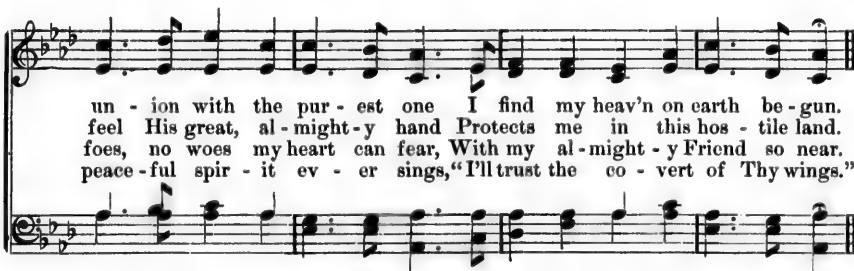
KIRKPATRICK. By per.



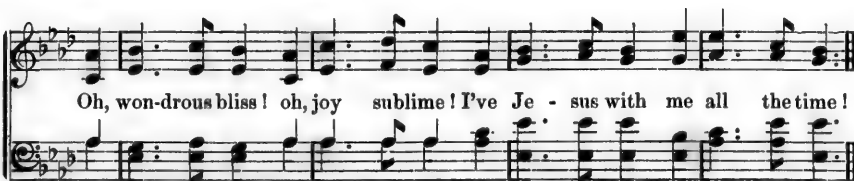
1. Oh, bless - ed fel - low-ship di - vine! Oh, joy su-preme-ly sweet! Com-
 2. I'm walk - ing close to Je - sus' side; So close that I can hear The
 3. I'm lean - ing on His lov - ing breast, A - long life's wea - ry way; My
 4. I know His shelt'ring wings of love Are al - ways o'er me spread, And



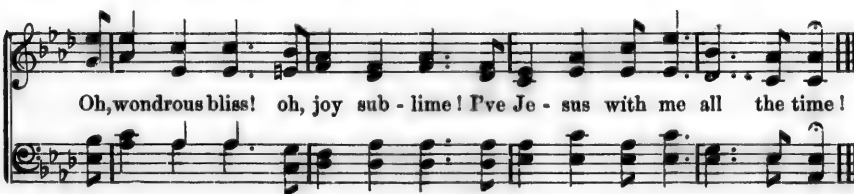
pan - ion-ship with Je - sus here Makes life with bliss re-plete. In
 soft - est whis - per of His love, In fel - low-ship so dear, And
 path, il - lu - mined by His smiles, Grows brighter day by day. No
 tho' the storms may fierce - ly rage, All calm and free from dread, My



un - ion with the pur - est one I find my heav'n on earth be - gun.
 feel His great, al - might - y hand Protects me in this hos - tile land.
 foes, no woes my heart can fear, With my al - might - y Friend so near.
 peace - ful spir - it ev - er sings, "I'll trust the co - vert of Thy wings."



Oh, won-drous bliss! oh, joy sublime! I've Je - sus with me all the time!



Oh, wondrous bliss! oh, joy sub - lime! I've Je - sus with me all the time!

HEAR OUR PRAYER.

RYDER. By ps.

Andante.

Hear, O Father, hear our prayer, While on Thy great name we call, Hear our prayer, O

Fa - ther, hear, Hear our prayer, Hear our prayer. Rock of a - ges, cleft for me,
Rock of ages, cleft for me,

Let me hide my-self in Thee, Let the wa - ter and the blood,

Let me hide my-self in Thee, Let the wa-ter and the blood,

Let me hide my-self in Thee, Let the wa-ter and the blood,

From Thy side a heal-ing flood, Be of sin the dou-ble cure,

From Thy side a heal-ing flood, Be of sin the dou-ble cure,

From Thy side a heal-ing flood, Be of sin the dou-ble cure,

SOPRANO SOLO OR QUARTETTE.
Quicker.

Save from wrath and make me pure. Should my zeal no lan - guor know, Should my

Save from wrath and make me pure. Should my zeal no lan - guor know, Should my

Quicker.

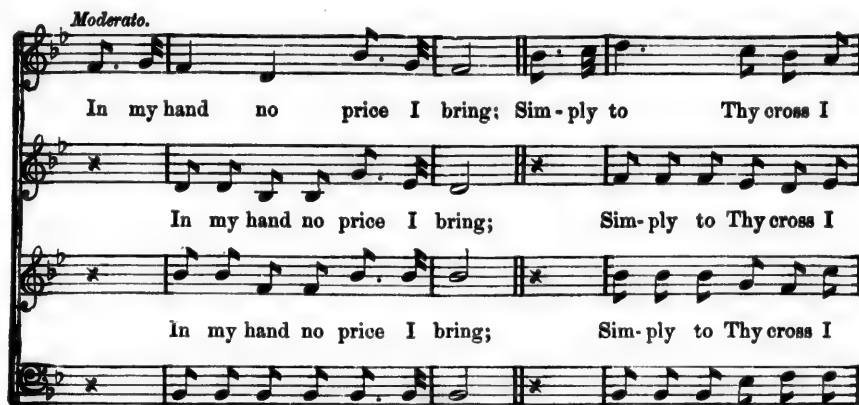
Save from wrath and make me pure. Should my zeal no lan - guor know, Should my



tears for-ev - er flow, All for sin could not a - tone; Thou must save, and Thou alone.

tears for-ev - er flow, All for sin could not a - tone; Thou must save, and Thou alone.

Moderato.

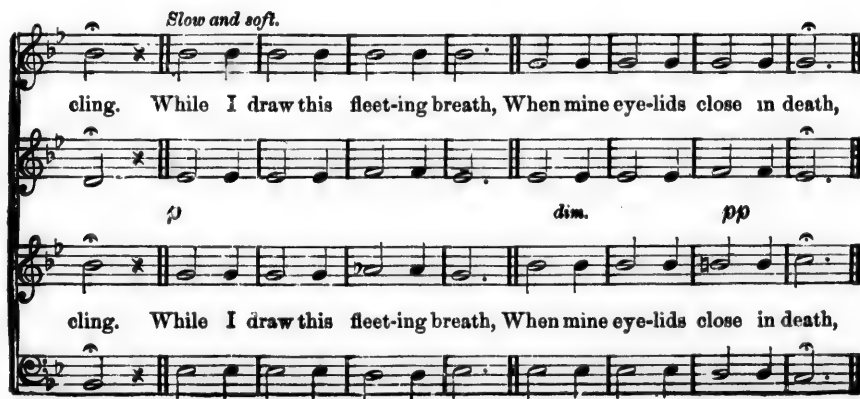


In my hand no price I bring; Sim- ply to Thy cross I

In my hand no price I bring; Sim- ply to Thy cross I

In my hand no price I bring; Sim- ply to Thy cross I

Slow and soft.



cling. While I draw this fleet-ing breath, When mine eye-lids close in death,

p *dim.* *pp*

cling. While I draw this fleet-ing breath, When mine eye-lids close in death,

f Tempo. *cres.* *rit.* *ff* *f*

When I rise to worlds un-known, See Thee on Thy judg-ment throne, Rock of

cres. *et accelerando.* *f* Tempo. *cres.* *rit.* *ff* *f*

When I rise to worlds un-known, See Thee on Thy judg-ment throne,

f

a - ges, cleft for me, Let me hide my-self in Thee.

Rock of a - ges cleft for me, Let me hide my-self in Thee.

Rock of a - ges cleft for me, Let me hide my-self in Thee.

I COME TO THEE.

BECK. By per.

1. Jesus, Thy love alone,—alone Thy love, Re - - fresheth me;
 2. It is Thy cross alone,—alone Thy cross, That healeth me;
 3. It is Thy blood alone,—alone Thy blood, That cleanseth me;
 4. Jesus, Thy grace alone,—alone Thy grace, Suf - fi-ceth me;
 5. Saviour, 'tis Thou Thyself,—alone Thyself, Art all to me;

And for that love of Thine, that freshening love, I come to Thee.
 And for that cross of Thine, that healing cross, I come to Thee.
 And for that blood of Thine, that cleansing blood, I come to Thee.
 And for that grace of Thine, that all-sufficing grace, I come to Thee.
 And for that all, of every thing I need, I come to Thee.

rall.

JESUS, I MY CROSS HAVE TAKEN.

LYTE.

GILCHRIST. By ps.

SOLO.

Je-sus, I . . my cross have tak - en, All to leave and

fol - low Thee; Des - ti - tute, de-spised, for - sak - en, Thou from hence, my

all shall be. Per- ish every fond am- bition,

Risoluto.

Ped.

All I've sought or hoped or known; Yet how rich is my con- di- tion! God and heav'n are

appass. sonore.

all my own; Yet how rich is my con - di - tion ! God and heav'n are all my own.

TUTTI.

Per - ish ev - ery fond en - deav - or, All I've sought or hop'd or known; Yet how rich is

do. *cres - cen -*

do. *f* *Last time only.*

my con - di - tion ! God and heav'n are all my own. A - MEN.

do. *f* *Last time only.* *pp*

SOLO.

Man may trouble and distress me, I'll but drive me to Thy breast; Life with tri- als

Git.

Ped. Man. Ped. Man. Ped.

hard may press me, Heav'n will bring me sweet - er rest. Oh, 'tis not in

grief to harm me While Thy love is left to me; Oh, 'tis not in

FUTTE.

joy to charm me' Were that joy unmix'd with Thee. Oh, 'tis not in grief to harm me

While Thy love is left to me; Oh, 'tis not in joy to charm me, Were that joy un-

D.C.

mix'd with Thee.

rall. *Accomp. for chorus to last verse.*

dim.

Man.

NAMES UPON THE SAND.

MORLEY. By per.

Moderate,

1. We sat be-neath the drooping wil-lows, Where we oft had sat be-
 2. The gol - den sun was slow-ly sink - ing, Twi - light gather'd o'er the
 3. Tho' years have passed I wander lon- ly, List' - ning to the o-cean's

fore, Gaz - ing on the foam-y bil-lows,
 sea; Still we lin-ger'd, fond-ly think-ing,
 roar, Sigh - ing for one sweet face on - ly,

As they dash'd up-on the shore, Ten - der were the word's we'd
 Dream - ing of the days to be- Fu - ture joys in fan-cy
 Lost to me for - ev - er - more. Once my poor heart fondly

spo - ken, When I saw her ti - ny hand,
 reap - ing, Thus we spent the hap - py day,
 cher-ish'd Hopes a - gain to press her hand,

Trace with-in a ring un-brok-en,
But the tide came onward sweeping,
But in vain, a-las! they perish'd,

Both our names upon the sand.
And our names were wash'd away.
Like our names upon the sand.

pp

CHORUS.

Oh, how sweet the words then spoken, As I press'd the ti-ny hand;

p *pp*

That with-in a ring un-brok-en, Traced our names upon the sand.

pp *p*

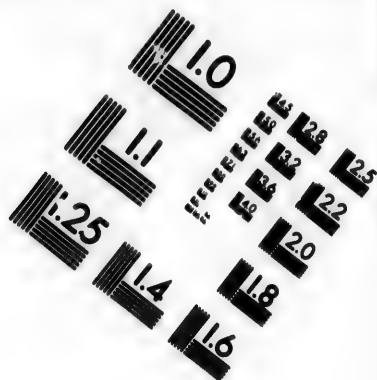
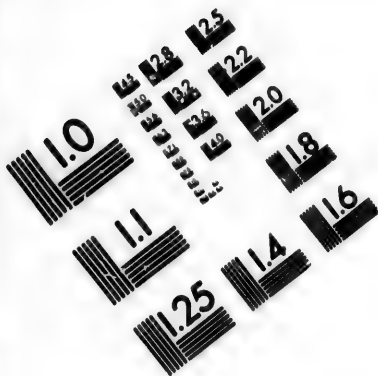
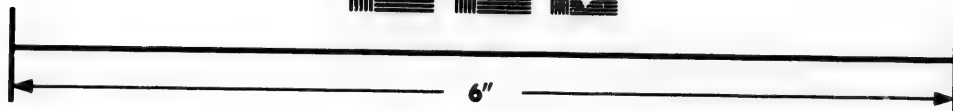
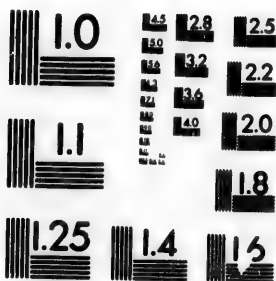


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10
01

LET ERIN REMEMBER THE DAYS OF OLD.

THOMAS MOORE.

1. Let E - rin re-mem-ber the days of old, Ere her faithless sons betray'd her; When
2. On Lough Neagh's bank, as the fisherman strays, When the clear cold eve's declining, He

Ma - la-chi wore the col-lar of gold, Which he won from her proud in- va - der;
sees the round tow'rs of oth - er days In the wave be - neath him shin - ing;

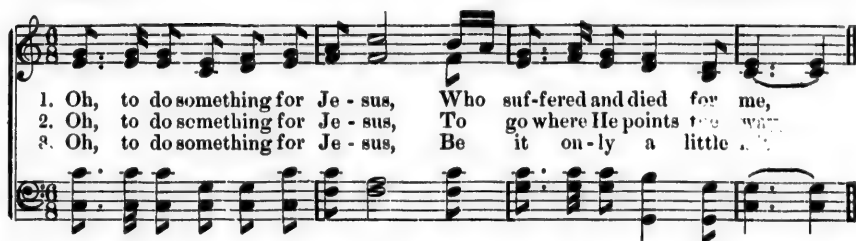
When her kings, with standard of green unfurl'd, Led the Red-Branch knights to danger;
Thus shall mem'-ry oft-en, in dreams sublime, Catch a glimpse of the days that are over;

Ere the em'rald gem of the west-ern world Was set in the crown of a stran-ger.
Thus sighing, look thro' the waves of time For the long-faded glories they cov-er.

SOMETHING FOR JESUS.

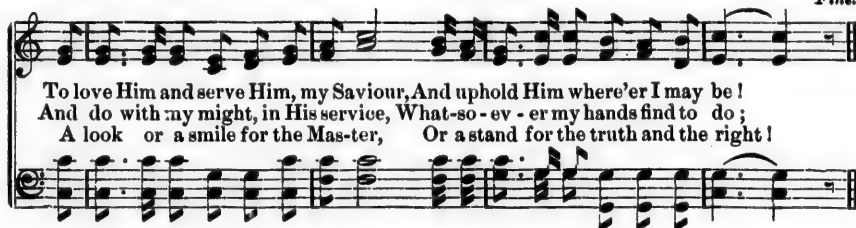
LOVELIGHT.

KIRKPATRICK. By per.

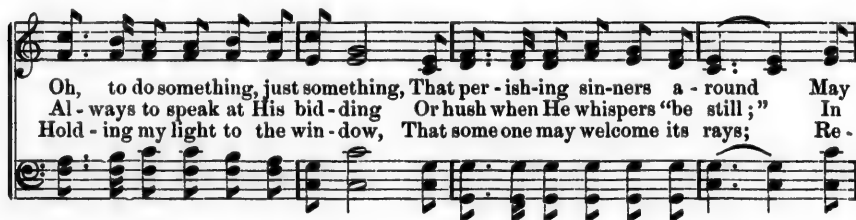


1. Oh, to do something for Je - sus, Who suf-fered and died for me,
 2. Oh, to do something for Je - sus, To go where He points the way
 3. Oh, to do something for Je - sus, Be it on-ly a little

Fine.

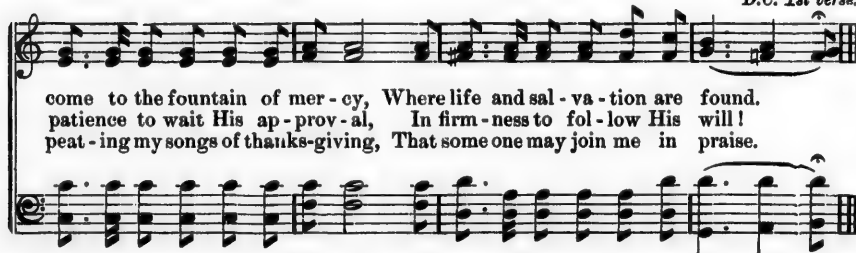


To love Him and serve Him, my Saviour, And uphold Him where'er I may be!
 And do with my might, in His service, What-so-ev-er my hands find to do;
 A look or a smile for the Mas-ter, Or a stand for the truth and the right!



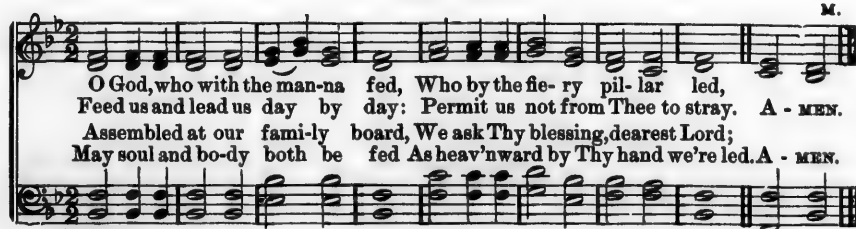
Oh, to do something, just something, That per-ish-ing sin-ners a-round May
 Al-ways to speak at His bid-ding Or hush when He whispers "be still;" In
 Hold-ing my light to the win-dow, That some one may welcome its rays; Re-

D.C. 1st verse.



come to the fountain of mer-cy, Where life and sal-va-tion are found.
 patience to wait His ap-prov-al, In firm-ness to fol-low His will!
 peat-ing my songs of thanks-giving, That some one may join me in praise.

GRACE.



O God, who with the man-na fed, Who by the fie-ry pil-lar led,
 Feed us and lead us day by day: Permit us not from Thee to stray. A - MEN.
 Assembled at our fami-ly board, We ask Thy blessing, dearest Lord;
 May soul and bo-dy both be fed As heav'nward by Thy hand we're led. A - MEN.

THE SONGS MY DARLING SANG.

FLORENCE L. CARTER.

Tranquillo.

HARRISON MILLARD.



1 The wild rain is stead - i - ly fall - ing, And the
 2 And tell me, my song - bird, my bless - ing, Have you
 3 That heart is but wait - ing, my own one, To

 The first system of the song features a vocal melody on a single staff and piano accompaniment on two staves. The melody is in a major key with a 4/4 time signature.

des - o - late day . . . is done; I am
 found thro' the shad - ow and shine, A
 pil - low thy dear head a - gain! And

 The second system continues the vocal melody and piano accompaniment. The piano part features a prominent bass line with eighth notes.

think - ing to - night of my dar - - - ling, Who
 hand that gave fond - er ca - - - res - - - ing, Or
 if it grows si - lent in wait - - - ing, Then

 The third system concludes the song with a final vocal phrase and piano accompaniment. The piano part ends with a sustained chord.

sang in the years that are gone. O
 kiss - es more lov - ing than mine? Or the
 good - bye to sor - row and pain; I

years! have you left her as joy - ous, Her
 heart that was ten - der - er, tru - er Than the
 know in the gold - en here - aft - er, Thy

dear voice as ring - ing and free As of
 one that was beat - ing for thee, When you
 songs e - ven sweet - er will be, Than they

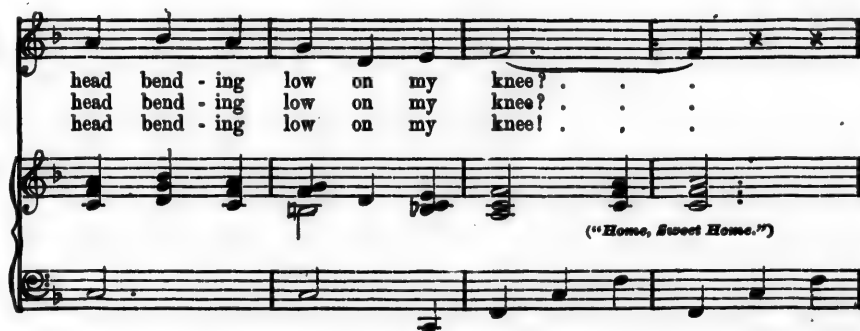
old, when she sang in the twi - light, With her
 sang to me, dar - ling, at twi - light, With your
 were when you sang in the twi - light, With your



head bend - ing low on my knee, . . . As of
 head bend - ing low on my knee, . . . When you
 head bend - ing low on my knee, . . . Than they



old when she sang in the twi - light, . . . With her
 sang to me, dar - ling, at twi - light, . . . With your
 were when you sang in the twi - light, . . . With your



head bend - ing low on my knee? . . .
 head bend - ing low on my knee? . . .
 head bend - ing low on my knee! . . .

(*"Home, Sweet Home."*)



tranquillo.

THE ROSE-BUSH.

W. CALDWELL.

FAUSTINA HASSE HODGES.

Tempo di marcia. *p*

A child sleeps un - der a Rose - bush fair, The

M.G.

Ped. *

bud swell out in the soft May air; Sweetly it rests and on dream-wings flies, To

play with the an - gels in Par - a - dise: And the years glide by.

Sweetly it rests and on dream-wings flies, To play with the angels in Par - a-dise, To

pp

play with the an - gels in Par - a - dise, And the years glide by.

ritard.

tempo 1mo.

A maiden stands by the rose-bush fair, The dew-y blossoms perfume the air, She

p

presses her hand to her throbbing breast, With love's first wonderful rap - ture blest,

p

* When sung by one voice, take the lower notes: when by two, the tenor takes the upper notes.

THE ROSE-BUSH.

503

rit. *a tempo.*

And the years glide by. She presses her hand to her throbbing breast, With

pp

rit.

Love's first wonderful rap- ture blest, With Love's first wonderful rap- ture blest.

f

rit. *p con espress.*

And the years glide by. A mother kneels by the rose- bush fair,

p rit. *pp* *p*

pp

Soft sigh the leaves in the evening air, Sorrowing thoughts of the past a - rise, And

tr *rit.* *p tempo.*

rit.
tears of an - guish be - dim her eyes, And the years glide by.

pp

Sorrowing thoughts of the past a - rise, And tears of anguish be-dim her eyes,

pp

Tears of an - guish be-dim her eyes, And the years glide by.

pp

Naked and lone stands the rose-bush fair, Whirl'd are the leaves in the autumn air,

f *rit.*

p *lento.* *dim.*

Withered and dead they fall to the ground, And si - lent - ly cov - er a

roll al fine.

new made mound, And the years glide by. Withered and dead they

fall to the ground, And si - lent - ly cov - er a new made mound, They

pp

si - lent - ly cov - er a new made mound, And the years glide by.

FADING, STILL FADING.

PORTUGUESE MELODY.

Andante.

1. Fa - ding, still fa - ding, the last beam is shin - ing, Fa - ther in
2. Fa - ther in heav - en, oh! hear when we call, . . . Hear for Christ's

heav - en the day is de - clin - ing, Safe - ty and in - no - cence
sake, who is Sa - viour of all; . . . Fee - ble and faint - ing we

fly with the light, Temp - ta - tion and dan - ger walk forth with the
trust in Thy might, In doubt - ing and dark - ness Thy love be our

night; From the fall of the shade till the morn - ing bells chime,
light; Let us sleep on Thy breast while the night ta - per burns,

MELODY.

ther in
or Christ's

no-cence
ing we

ith the
be our

Shield me from dan - ger, and save me from crime. Fa - ther, have mer - cy,
And wake in Thy arms when morn-ing re - turns. Fa - ther, have mer - cy,

Fa - ther have mer - cy,

Fa - ther, have mer - cy, Fa - ther, have mer - cy thro' Je - sus Christ our Lord.

Fa - ther, have mer - cy, Fa - ther, have mer - cy thro' Je - sus Christ our Lord.

THE CONTRITE HEART.

AMBROSE.

Andante.

The first system of musical notation for 'The Contrite Heart'. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo marking 'Andante.' is written below the vocal staff. The music begins with a whole rest on the vocal staff, followed by a series of chords and moving lines in the piano parts.

p

1. The Lof-ty One, be-fore whose throne The
2. The Ho-ly Spir - it, from on high, Will

The second system of musical notation. It continues the vocal and piano parts from the first system. The piano part features a series of chords in the right hand and a more active line in the left hand. The vocal part enters with the lyrics '1. The Lof-ty One, be-fore whose throne The' and '2. The Ho-ly Spir - it, from on high, Will'.

p

shin-ing hosts of heav'n bow down, In tender love, will not disown, "A con - trite
lis - ten to its faintest cry, Will com-fort, aid, and pu - ri - fy, "The con - trite

The third system of musical notation. The vocal part continues with the lyrics 'shin-ing hosts of heav'n bow down, In tender love, will not disown, "A con - trite' and 'lis - ten to its faintest cry, Will com-fort, aid, and pu - ri - fy, "The con - trite'. The piano accompaniment provides harmonic support with chords and moving lines.

Heart." The pit - y - ing God will not de - spise, But will be - hold with
Heart." O Sa - viour of the world! by Thee, May this, my pray'r ac.

The fourth system of musical notation. The vocal part concludes with the lyrics 'Heart." The pit - y - ing God will not de - spise, But will be - hold with' and 'Heart." O Sa - viour of the world! by Thee, May this, my pray'r ac.'. The piano accompaniment ends with a final chord.

THE CONTRITE HEART.

509

pp *cres.* *f* *p*

lov - ing eyes, And welcome as a sac - ri - fice, "A con - trite heart!"
 cept - ed be, "In mer - cy Lord be - stow on me A con - trite heart!"

SWEET BY-AND-BY.

BENNETT.

WEBSTER. By per.

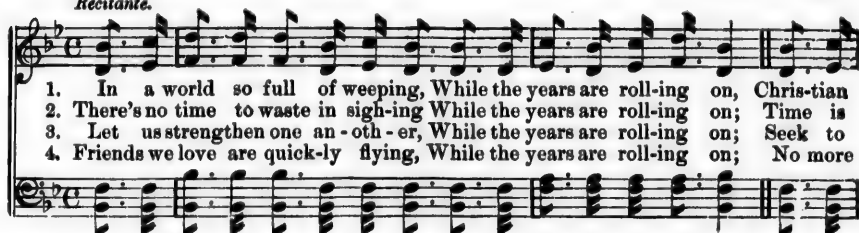
1. There's a land that is fairer than day, And by faith you may see it a - far; For the
 2. We shall sing on that beautiful shore The me - lo - di - ous songs of the blest, And our
 3. To our boun - ti - ful Fa - ther a - bove We will of - fer our tribute of praise, For the

Fa - ther waits o - ver the way, To prepare us a dwelling place there. In the
 spir - its shall sor - row no more, Not a sigh for the blessing of rest. In the
 glo - ri - ous gift of His love, And the blessings that hal - low our days. In the

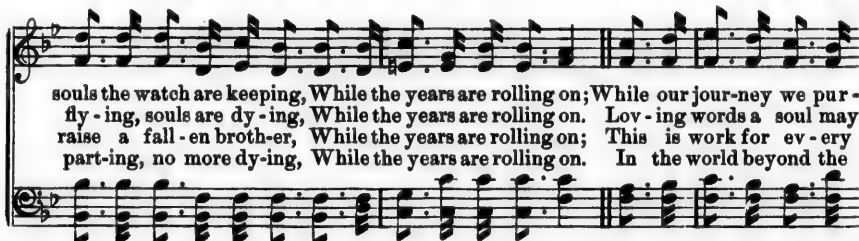
sweet by and by, We shall meet on that beau - ti - ful shore, In the
 In the sweet by and by, by and by

sweet by and by, We shall meet on that beau - ti - ful shore.
 by and by, by and by, by and by,

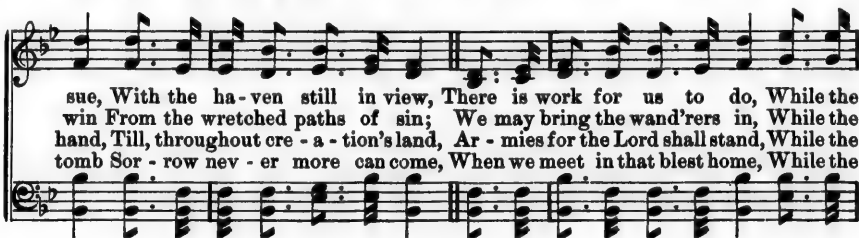
WHILE THE YEARS ARE ROLLING ON.

MCKEEVER.
*Recitante.*SWENEY. *Sym*


1. In a world so full of weeping, While the years are roll-ing on, Chris-tian
2. There's no time to waste in sigh-ing While the years are roll-ing on; Time is
3. Let us strength-en one an-oth-er, While the years are roll-ing on; Seek to
4. Friends we love are quick-ly fly-ing, While the years are roll-ing on; No more



souls the watch are keeping, While the years are rolling on; While our jour-ney we pur-
fly-ing, souls are dy-ing, While the years are rolling on. Lov-ing words a soul may
raise a fall-en broth-er, While the years are rolling on; This is work for ev-ery
part-ing, no more dy-ing, While the years are rolling on. In the world beyond the



sue, With the ha-ven still in view, There is work for us to do, While the
win From the wretched paths of sin; We may bring the wand'ers in, While the
hand, Till, throughout cre-a-tion's land, Ar-mies for the Lord shall stand, While the
tomb Sor-row nev-er more can come, When we meet in that blest home, While the



years are roll-ing on. Are roll-ing on, are roll-ing on, are roll-ing
years are roll-ing on. Are roll-ing on, are roll-ing on, are roll-ing
years are roll-ing on. Are roll-ing on, are roll-ing on, are roll-ing
years are roll-ing on. Are roll-ing on, are roll-ing on, are roll-ing



on, are rolling on, Oh, the joy that we may scatter, While the years are rolling on.
on, are rolling on, Oh, the joy that we may scatter, While the years are rolling on.
on, are rolling on, Oh, the joy that we may scatter, While the years are rolling on.
on, are rolling on, Oh, the joy that we may scatter, While the years are rolling on.

THE ARROW AND THE SONG.

LONGFELLOW.

Andante moderato.

CIRO PINSUTI.

poco più mosso.

I shot an

L.H.
molto cantabile.
R.H.
L.H.

ar-row in - to the air, . . . It fell to earth, I knew not

p *arpeggiate.* *p* *p*

animando. *sempre animando.*

where; For, so swift - ly it flew, so swift - ly it flew, The sight could not

p *con moto.* *sempre animando.*

fol - low it in its flight! For, so swift - ly it flew, the sight could not

f fol - low it, The sight could not fol - low it in its flight!

poco più mosso.
I breath'd a

L.H.
meno mosso cantabile.

song in - to the air, . . . It fell to earth, I knew not

p

animando. a poco a poco.
where; For who has sight so keen and strong, That it can

p
con moto.

fol - low the flight of song? For who has sight so keen and

strong That it can fol - low the flight of song? Long, long

meno mosso.

aft - er-ward, in an oak I found the Ar - row, still un - broke; Long

piu mosso assai.

aft - er-ward, in an oak . . . I found the ar - row still un -

cres.

f molto maestoso.

broke ; And the Song from be-gin-ning to

cres. molto. *allargando.* *f molto maestoso.*

incalzando.

end, I found a - gain in the heart of a friend ; And the

incalzando.

e cres. a poco a poco. *ff grandioso.*

song from be-gin-ning to end, I found a - gain in the heart of a

e cres. *ff grandioso.*

rall assai.

friend, I found a - gain in the heart of a friend.

p *mf* *col canto.* *f* *largamente.*

IF' WITH ALL YOUR HEARTS.

51

Andante con moto. ♩ = 72.

FROM "ELIJAH."

"If with all your hearts ye tru-ly seek me,

yeshallever surely find me." Thus saith our God. "If with

all your hearts ye tru-ly seek me, yeshallever surely find me."

Thus saith our God, thus saith our God. Oh! that I

First system of the musical score. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics 'knew where I might find Him, that I might even come before His presence !' are written below the vocal line.

knew where I might find Him, that I might even come before His presence !

Second system of the musical score. It consists of three staves. The vocal line begins with the lyrics 'Oh ! that I knew where I might find Him, that I might even come before His presence,'. The piano accompaniment features a dense, rhythmic pattern. Dynamic markings include *cres.* (crescendo) above the vocal line and *p* (piano) below the piano accompaniment.

Oh ! that I knew where I might find Him, that I might even come before His presence,

Third system of the musical score. It consists of three staves. The vocal line continues with the lyrics 'come before His presence ! Oh, that I knew where I might'. The piano accompaniment has a more sparse texture. Dynamic markings include *f* (forte) above the vocal line, *p* (piano) below the piano accompaniment, and *dim.* (diminuendo) above the vocal line.

come before His presence ! Oh, that I knew where I might

Fourth system of the musical score. It consists of three staves. The vocal line begins with the lyrics 'find Him ! "If with all your hearts ye tru-ly'. The piano accompaniment features a dense, rhythmic pattern. Dynamic markings include *pp* (pianissimo) above the vocal line, *f* (forte) below the piano accompaniment, and *p* (piano) above the vocal line.

find Him ! "If with all your hearts ye tru-ly

seek me; yeshalle-verse-ly find me." Thus saith our God,

"Yeshalle-verse-ly find me." Thus saith our God.

CARY.

TOURJÉE. By per.

1. One sweet-ly sol - emn thought Comes to me o'er and o'er,—
 2. Near - er my Fa - ther's house, Where the many man-sions be;
 3. Near - er the bound of life, Where we lay our burdens down;
 4. But ly - ing dark - ly between, Wind - ing down through the night,

I am near - er home to - day Than I ever have been be - fore.
 Near - er the great white throne; Near - er the crys - tal sea;
 Near - er leav - ing the cross; Near - er gain - ing the crown.
 Is the deep and un - known stream, That leads at last to the light.

5 Father, perfect my trust!
 Strengthen the might of my faith;
 Let me feel as I would when I stand
 On the rock of the shore of death:

6 Feel as I would when my feet
 Are slipping over the brink;
 For it may be, I am nearer home—
 Nearer now than I think!

THE CHAPEL.

KREUTZER.

Moderate.

1. What friendly light shines from yonder hill, While stars the heav'ns with splendor fill? What
What heav'nly strains from the chapel resound, And fill with joy the hearts thither bound What

3. What sil-v'ry tones are those we hear, Whose e-cho sounds a - far and near, What

friend - ly light shines from yon - der hill, While stars the heav'ns with splendor fill? It
heav'n - ly strains from the chapel resound, And fill with joy the hearts thither bound? Sweet

sil - v'ry tones are those we hear, Whose e - cho sounds a - far and near? They

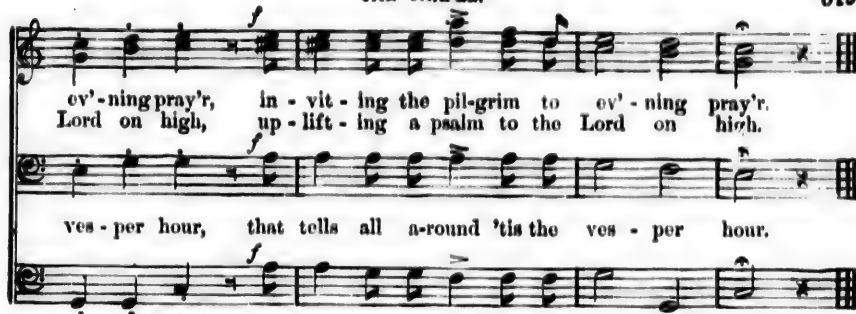
hill,
-sound,
hear,

gleams from the house of God a - far, In - vit - ing the pil - grim to ev'ning pray'r, It
voic - es we hear come floating nigh, Uplift - ing a psalm to the Lord on high. Sweet

come from the bell in yon - der tow'r, That tells all a - round 'tis the ves - per hour, They

gleams from the house of God a - far, In - vit - ing the pilgrim to
voic - es we hear come float - ing nigh, Up - lift - ing a psalm to the

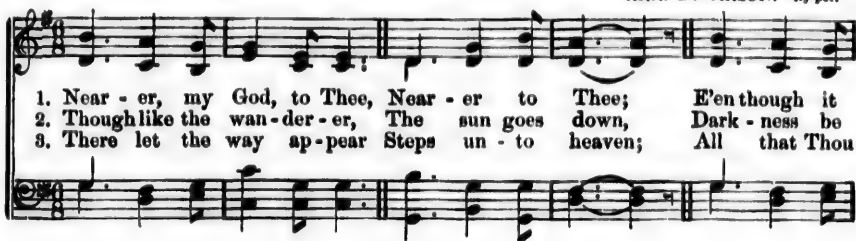
come from the bell in yon - der tow'r, That tells all a - round 'tis the



ev'-ning pray'r, in - vit - ing the pil-grim to ev' - ning pray'r.
 Lord on high, up - lift - ing a psalm to the Lord on high.
 ves - per hour, that tells all a-round 'tis the ves - per hour.

NEARER, MY GOD, TO THEE.

ARR. BY MASON. By per.



1. Near - er, my God, to Thee, Near - er to Thee; E'en though it
 2. Though like the wan - der - er, The sun goes down, Dark - ness be
 3. There let the way ap - pear Steps un - to heaven; All that Thou



be a cross That rais - eth me; Still all my song shall be,
 ov - er me, My rest a stone; Yet in my dreams I'd be
 send't to me, In mer - cy given; An - gels to beck - on me



Near - er, my God, to Thee, Near - er, my God, to Thee, Near - er to Thee.
 Near - er, my God, to Thee, Near - er, my God, to Thee, Near - er to Thee.
 Near - er, my God, to Thee, Near - er, my God, to Thee, Near - er to Thee.

4 Then with my waking thoughts
 Bright with Thy praise,
 Out of my stony griefs
 Bethel I'll raise;
 So by my woes to be
 Nearer, my God, to Thee,
 Nearer to Thee.

5 Or if on joyful wing
 Cleaving the sky,
 Sun, moon, and stars forgot,
 Upwards I fly,
 Still all my song shall be,
 Nearer, my God, to Thee,
 Nearer to Thee.

THE LOST BOAT.

STUDLEY. By jms.

Alliegretto con moto.

1. O - ver the bar, in the gleam of the sun, They

sailed a - way to the northern sea; I could tell you the names of the crew, each one, And

cantabile.

which was the dear-est of all for me. Hail, brave boat! hail, brave boat! But

cantabile.

sad is my heart as I say good-bye! Sail, brave boat! sail, brave boat!

Hid by the mist of a tear-ful eye. *Tempo Imo.*

This musical system consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is written for the left hand on a grand staff with a bass clef. The tempo marking 'Tempo Imo.' is placed above the piano part.

2. With ea - ger eyes, by night and by day, We

This musical system continues the vocal and piano parts. The vocal line has a treble clef and the piano part has a bass clef. The key signature remains two flats.

women gazed towards the northern sea; We fear'd to think, and we fear'd to say, Each

This musical system continues the vocal and piano parts. The vocal line has a treble clef and the piano part has a bass clef. The key signature remains two flats.

murmur'd: "my love stays long from me." Hail, brave boat ! hail, brave boat !

cantabile.

This musical system concludes the page. The vocal line has a treble clef and the piano part has a bass clef. The tempo marking 'cantabile.' appears above the vocal line and below the piano part. The key signature remains two flats.

Would that my heart were not bow'd with fear; Sail, brave boat! sail, brave boat!

The first system of the musical score for 'THE LOST BOAT'. It consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The lyrics are 'Would that my heart were not bow'd with fear; Sail, brave boat! sail, brave boat!'. The middle and bottom staves are piano accompaniment, with the bottom staff starting with a bass clef. The music is in a 4/4 time signature.

Oh, that my love, and his boat were here!

Tempo 1mo.

The second system of the musical score. It consists of three staves. The top staff is the vocal line, with the lyrics 'Oh, that my love, and his boat were here!'. The middle and bottom staves are piano accompaniment. The tempo marking '*Tempo 1mo.*' is placed above the middle staff. The music continues in the same key and time signature.

3. Man-y a night when the moon is high, And there's

The third system of the musical score. It consists of three staves. The top staff is the vocal line, with the lyrics '3. Man-y a night when the moon is high, And there's'. The middle and bottom staves are piano accompaniment. The music continues in the same key and time signature.

ne'er a boat that the shore-men see, I see my Willie come sailing nigh, With the

The fourth system of the musical score. It consists of three staves. The top staff is the vocal line, with the lyrics 'ne'er a boat that the shore-men see, I see my Willie come sailing nigh, With the'. The middle and bottom staves are piano accompaniment. The music continues in the same key and time signature.

cantabile.

boat and the crew that were lost at sea; Hail, brave boat! hail, brave boat!

cantabile.

ff *ac*

Nobod-y sees you at night but I; Sail, brave boat! sail, brave boat! I shall meet him a-

ff *ac*

cel - er - an - do.

gain, and the time is nigh, I shall meet him again, and the time . . is nigh.

cel - er - an - do. *a tempo.*

GRACE.

M. W. W. G.

Give us this day our dai-ly bread; Let us with Thy rich grace be ev-er fed;

Accept our thanks for that we now receive, Make us in Thy rich graces still to live. AMEN.

THE LITTLE OLD CABIN IN THE LANE.

HAYS. By per.



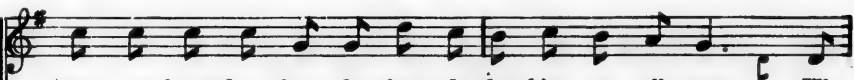
1. I'm getting old and fee-ble now, I can-not work no more, I've laid the rus-ty
2. Dar was a hap-py time to me, 'twas ma-ny years a - go, When de darkies used to
3. De footpath now is covered o'er dat led us round de hill, And de fences all are



blad-ed hoe to rest; Ole mas - sa an ole miss's am dead, dey're
gath-er round de door; When dey used to dance an' sing at night, I
go-ing to de - cay, An' de creek is all dried up where we

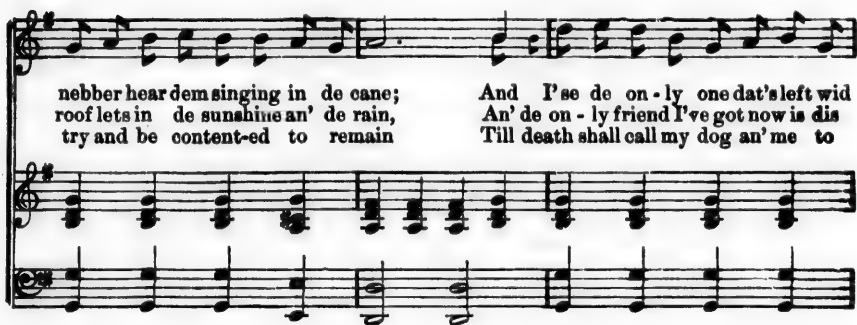


sleeping side by side; Deir spir-its now are roaming wid de blest. De
played de ole ban-jo, But a - las, I can-not play it a - ny more. De
used to go to mill, De time has turned its course anodder way. But I



scene am changed a - bout de place; de dar-kies am all gone; I'll
hing - es dey got rust - ed, an' de door has tum - bled down, And de
aint got long to stay here, an' what lit - tle time I got, I'll





nebbber heard em singing in de cane; And I'se de on - ly one dat's left wid
 roof lets in de sunshine an' de rain, An' de on - ly friend I've got now is dis
 try and be content-ed to remain Till death shall call my dog an' me to



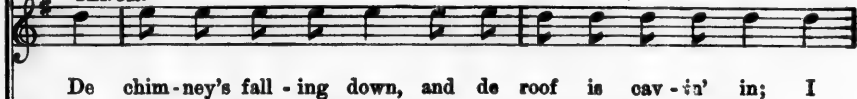
dis ole dog ob mine, In de lit - tle old log cab - in in de lane.
 good ole dog ob mine, In de lit - tle old log cab - in in de lane.
 find a bet - ter home Dan dat lit - tle old log cab - in in de lane.

SOPRANO AND ALTO.



De chim-ney's fall - ing down, and de roof is cav - in' in; I

TENOR.



De chim-ney's fall - ing down, and de roof is cav - in' in; I

BASS.



ACCOMP.



First system of the musical score. It consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are instrumental accompaniment. The key signature has one sharp (F#), and the time signature is common time (C).

aint got long round here to re-main, But de an-gels watches o - ver me when

aint got long round here to re-main, But de an-gels watches o - ver me when

Second system of the musical score. It consists of six staves. The top two staves are vocal parts with lyrics. The bottom four staves are instrumental accompaniment. The key signature has one sharp (F#), and the time signature is common time (C).

I lays down to sleep, In de lit - tle old log cab - in in de lane.

I lays down to sleep, In de lit - tle old log cab - in in de lane.

See.

COME THIS WAY, MY FATHER.

MARTIN. By per.

1. I re-mem-ber a voice which once guided my
2. I re-mem-ber that voice, as it led our lone
3. I re-mem-ber my joy, when I held to my
4. That voice is now hushed which then guided my

way, When tossed on the sea, fog en-shrouded I lay; 'Twas the voice of a way, 'Midst rocks and thro' breakers and high dashing spray; How sweet to my heart breast The form of that dear one, and soothed it to rest; For the tones of my way, The form I then pressed is now mingling with clay; But the tones of my

child, as he stood on the shore, It sounded like music o'er the dark billows roar: "Come did it sound from the shore, As it echoed so clearly o'er the dark billows roar, "Come child whispered soft to my ear, "I called you, dear father, and knew you would hear The child still sound in my ear, "I am calling you father, oh! can you not hear The

this way, my father; steer straight for me; Here, safe on the shore I'm waiting for thee." this way, my father; steer straight for me; Here, safe on the shore I'm waiting for thee." voice of your darling far o'er the sea, While safe on the shore I was waiting for thee." voice of your darling as you toss on life's sea? For on a bright shore I am waiting for thee."

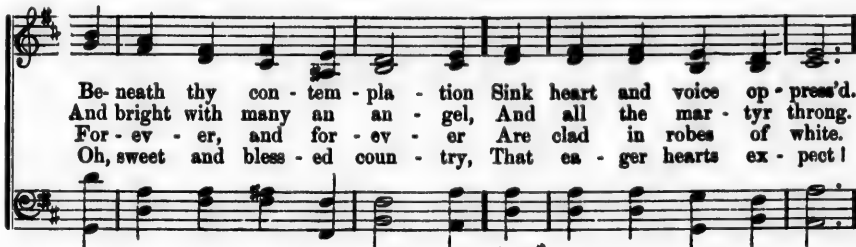
JERUSALEM THE GOLDEN.

REV. J. M. NEALE, FR. ST. BERNARD.

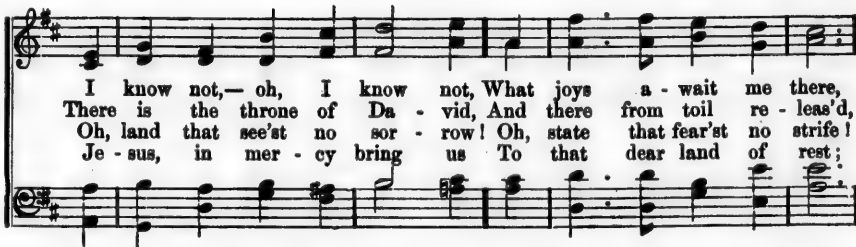
A. EWING.



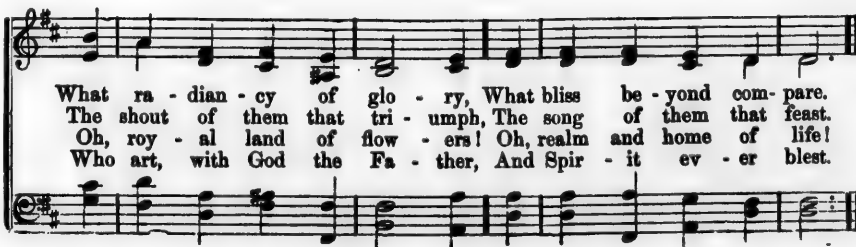
1 Je - ru - sa - lem the gold - en! With milk and hon - ey blest,
 2 They stand, those halls of Zi - on, All ju - bi - lant with song,
 3 And they who with their Lead - er Have con - quered in the fight,
 4 Oh, sweet and bless - ed coun - try, The home of God's e - lect!



Be - neath thy con - tem - pla - tion Sink heart and voice op - press'd.
 And bright with many an an - gel, And all the mar - tyr throng.
 For - ev - er, and for - ev - er Are clad in robes of white.
 Oh, sweet and bless - ed coun - try, That ea - ger hearts ex - pect!



I know not, — oh, I know not, What joys a - wait me there,
 There is the throne of Da - vid, And there from toil re - leas'd,
 Oh, land that see'st no sor - row! Oh, state that fear'st no strife!
 Je - sus, in mer - cy bring us To that dear land of rest;

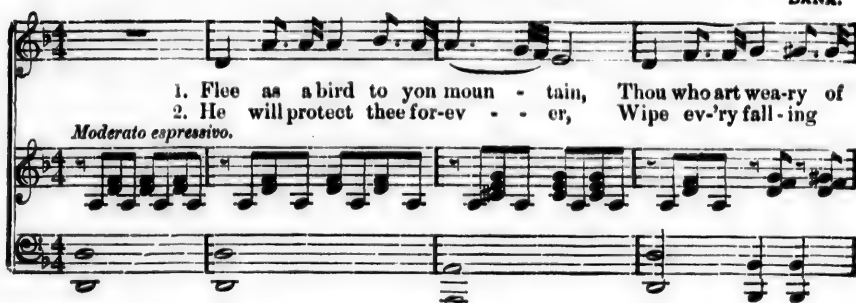


What ra - dian - cy of glo - ry, What bliss be - yond com - pare.
 The shout of them that tri - umph, The song of them that feast.
 Oh, roy - al land of flow - ers! Oh, realm and home of life!
 Who art, with God the Fa - ther, And Spir - it ev - er blest.

FLEE AS A BIRD.

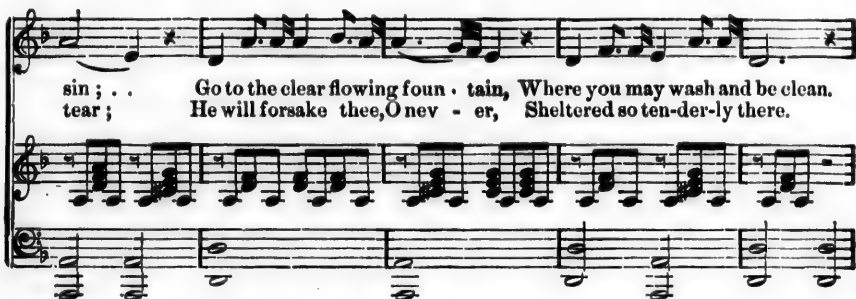
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DANA.

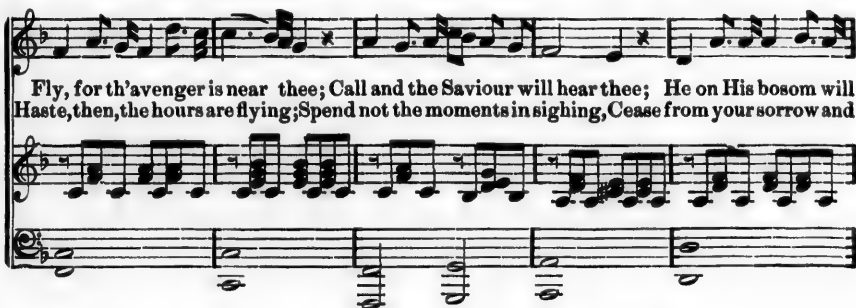


1. Flee as a bird to yon moun - tain, Thou who art wea-ry of
 2. He will protect thee for-ev - er, Wipe ev'-ry fall-ing

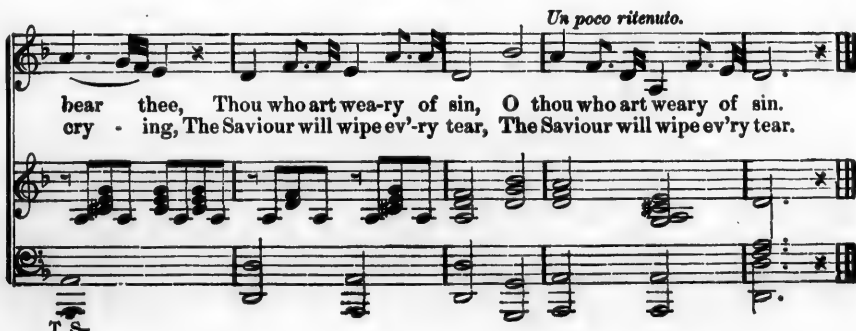
Moderato espressivo.



sin ; . . Go to the clear flowing foun - tain, Where you may wash and be clean.
 tear ; He will forsake thee, O nev - er, Sheltered so ten-der-ly there.



Fly, for th'avenger is near thee; Call and the Saviour will hear thee; He on His bosom will
 Haste, then, the hours are flying; Spend not the moments in sighing, Cease from your sorrow and

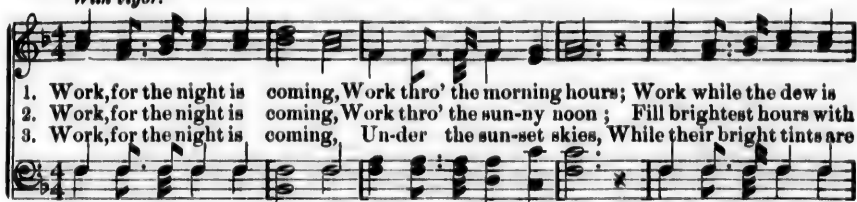


Un poco ritenuto.

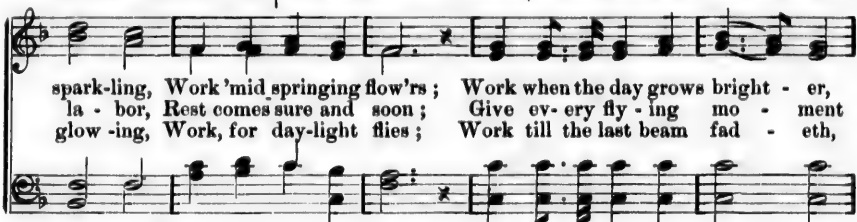
bear thee, Thou who art wea-ry of sin, O thou who art weary of sin.
 cry - ing, The Saviour will wipe ev'-ry tear, The Saviour will wipe ev'-ry tear.

WORK, FOR THE NIGHT IS COMING.

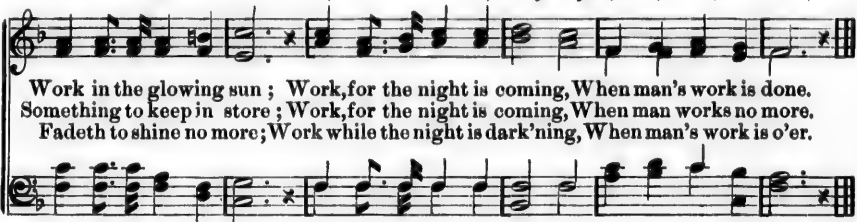
MASON. By ps.

With vigor.


1. Work, for the night is coming, Work thro' the morning hours; Work while the dew is
 2. Work, for the night is coming, Work thro' the sun-ny noon; Fill brightest hours with
 3. Work, for the night is coming, Un-der the sun-set skies, While their bright tints are



spark-ling, Work 'mid springing flow'rs; Work when the day grows bright - er,
 la - bor, Rest comes sure and soon; Give ev - ery fly - ing mo - ment
 glow - ing, Work, for day-light flies; Work till the last beam fad - eth,

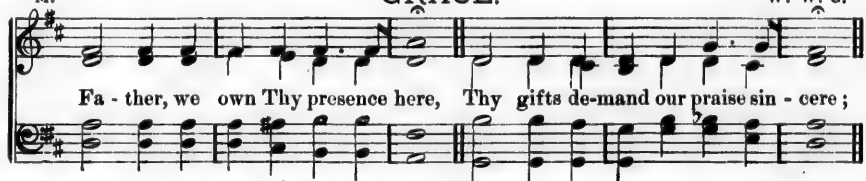


Work in the glowing sun; Work, for the night is coming, When man's work is done.
 Something to keep in store; Work, for the night is coming, When man works no more.
 Fadeth to shine no more; Work while the night is dark'ning, When man's work is o'er.

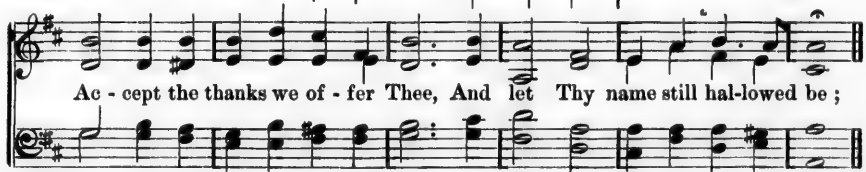
M.

GRACE.

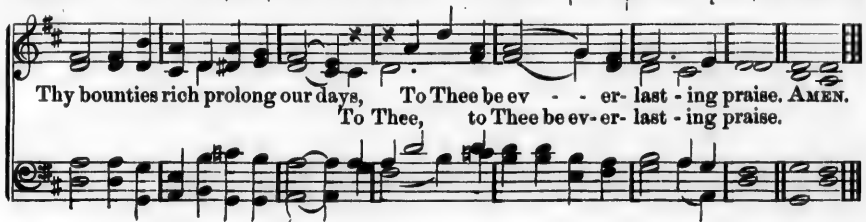
W. W. G.



Fa - ther, we own Thy presence here, Thy gifts de-mand our praise sin - cere;



Ac - cept the thanks we of - fer Thee, And let Thy name still hal-lowed be;



Thy bounties rich prolong our days, To Thee be ev - er - last - ing praise. AMEN.
 To Thee, to Thee be ev - er - last - ing praise.

Wake, for the Night is Flying.

(Machet Auf.)

PHILIP NICOLAI, 1599.

1. Wake, a - wake, for night is fly - ing, The watch - men on the
 2. Zi - on hears the watch - men sing - ing, And all her heart with
 3. Now let all the heavens a - dore Thee, And men and an - gels

heights are cry - ing; A - wake, Je - ru - sa - lem, at last! Mid - night hears the
 joy is spring - ing; She wakes, she ris - es from her gloom; For her Lord comes
 sing be - fore Thee, With harp and cymbal's clearest tone; Of one pearl each

welcome vol - ces, And at the thrilling cry re - joice - es; Come forth, ye vir - gins,
 down all glo - rious, The strong in grace, in truth vic - to - rious; Her Star is ris'n, her
 shin - ing por - tal, Where we are with the choir im - mor - tal Of an - gels round Thy

night is past! The Bridegroom comes, awake, Your lamps with gladness take; Hal - le - lu -
 Light is come! Ah, come, Thou blessed Lord, O Je - sus, Son of God, Hal - le - lu -
 dazzling throne; Nor eye hath seen, nor ear Hath yet attained to hear What there is

Jah! And for His marriage feast pre - pare, For ye must go to meet Him there.
 Jah! We fol - low till the halls we see Where Thou hast bid us sup with Thee,
 ours, But we re - joice and sing to Thee, One hymn of joy e - ter - nal - ly.

The First Letter.

Words by F. E. WEATHERLY.

Allegro Moderato.

Music by J. L. MOLLOY.

1. A let-ter I've had from my
2. 'Tis the first that I've had from my

own true lad; He's a-way on the frozen Arctic o - cean, And it must be the cold that has
sail - or lad; There are no fine words of tender pas - sion, But it's all just expressed as I

made him bold To write to me all his heart's de - vo - tion; He talk'd of his ship when he
like it best, in his own simple hon-est lov - ing fash - ion: My dear lit-tle girl, I'm so

last was on shore, Of the cap-tain and crew, of the weather and war, Then said he must go, and
hard and so rough, And you're sweet and good, and I'm not good enough, But my heart it is true, and my

THE FIRST LETTER.

nothing, nothing more, Tho' I knew that he loved me, O so dear - ly! And I knew that my lad was so
love it is tough, And I love you for ev - er and for ev - er" I may

colla voce.

and, so and, As the ship sailed away so gay and cheer - ly.

have man - y let - ters in days to come, But there's one that wil. be for - got - ten nev - er, It's the

poco lento. rall. ad lib.

first that I've had from my own true lad, And 'tis writ in my loving heart for ev - er.

colla voce.

*Ped. * Ped. **

Down the Quiet Valley

SONG AND CHORUS

By SEP. WINNER

Moderato.



1. 'Neath the wildwood shade by a running brook That flows along the val-ley I have wandered oft when the
2. As the day fled on with its sun and shade, Howev-er bright or dreary, I sought her still ere its

sun was high, To the lowland home of Hallie; The days were bright and our hearts were light, As friends well met and
light would fade, For my step was never weary: With chat and song the whole day long, We work'd and toil'd to-

clev-er, For our rest was made 'neath the wildwood shade, And our hearts were cheerful ev-er.
geth-er, And we knew no care that we did not share, In foul or pleas-ant weath-er.

By Per. of SEP. WINNER.

DOWN THE QUIET VALLEY.

CHORUS.

AIR.

HAL - lio, Hal - lio, fair and good; My kind and gen - tie Hal - lio; Sweet

ALTO.

TENOR.

BASS.

sweet be thy

PIANO.

rit. tempo.

be thy sleep with - in the wood, A - down the qui - et val - ley.

be thy sleep with - in the wood, A - down the qui - et val - ley.

sleep, thy sleep with - in the wood,

rit. tempo.

Let my grave be made 'neath the wildwood shade,
Beside my darling Hallie;
Oh let me rest near the one loved best,
Now sleeping in the valley;
For my joys have fled and my hopes are dead,
My heart is sighing ever;
Since her smile is gone and I'm left alone,
For our fate has been to sever.—CHORUS.

ONLY TO SEE HER FACE AGAIN.

JAMES E. STEWART.

Moderato.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The tempo is marked 'Moderato.' and the key signature has two flats.

ma A tempo.

1 On - ly to see her face a - gain, On - ly to hear her speak, . . .
 2 On - ly to see her face a - gain, Fair as the stars a - bove, . . .

ma A tempo.

The first system shows the vocal melody and piano accompaniment for the first two lines of the verse. The tempo is marked 'ma A tempo.' The piano part features a steady eighth-note accompaniment.

On - ly to see her smile once more, On - ly to hear her speak; . .
 On - ly to hear one lit - tle word, On - ly one word of love; . .

The second system continues the vocal melody and piano accompaniment for the second line of the verse. The piano part maintains the eighth-note accompaniment.

She was as fair as a - ny flow'r, Full of beauty and of grace, . . .
 Sad was the night when we part - ed, Down by the old trysting place, . . .

staccato.

The third system shows the vocal melody and piano accompaniment for the final two lines of the verse. The tempo is marked 'staccato.' The piano part features a more active, staccato accompaniment.

WARE.

mf *rit.*

One lit - tle wish is all I ask, On - ly to see her face. . . .
Where last we kiss'd our sad fare - well, On - ly to see her face. . . .

mf *rit.*

CHORUS.

SOPRANO.

ms A tempo.

ms

On - ly to see her face a - gain, Full of beau - ty and of grace;

ALTO.

On - ly to see her face a - gain, Full of beau - ty and of grace;

TENOR.

On - ly to see her face a - gain, Full of beau - ty and of grace;

BASS.

mf *rit.*

One lit - tle wish is all I ask, On - ly to see her face. . .

One lit - tle wish is all I ask, On - ly to see her face. . .

One lit - tle wish is all I ask, On - ly to see her face. . .

ROBIN ADAIR.

KINGSLEY.

Andante.

1. What's this dull
2. What made th' as-
3. But now thou'rt



What wish'd to hear,
Ro - bin was there.
Ro - bin A - dair.

Where's all the joy and mirth, Made this town a
What, when the play was o'er, What made my
Yet him I lov'd so well, Still in my

heav'n on earth? Oh! they're all fled with thee, Ro - bin A - - - dair.
heart so sore? Oh! it was part - ing with Ro - bin A - - - dair.
heart shall dwell, Oh! I can ne'er for - get Ro - bin A - - - dair.

THE BLOOM IS ON THE RYE.

539

FITZBALL.

Andantino espressivo.

BISHOP

Dolce. *Sosten.*

1. My pret - ty Jane! my pretty Jane! . . . Ah! nev-er, nev-er look so
2. But name the day, the wedding day, . . . And I will buy the

shy, But meet me, meet me in the eve - 'ning, While the
ring. The lads and maids in fav - ors white, And

bloom is on the rye. . . . The spring is wan - ing
village bells, the village bell shall ring. . . . The spring is wan - ing

mf

fast, my love, The corn is in the ear, The summer nights are
fast, my love, The corn is in the ear; The summer nights are

com - ing love, The moon shines bright and clear; Then pretty Jane, my
com - ing love, The moon shines bright and clear; Then pretty Jane, my

dear - est Jane, Ah! nev - er look so shy, But meet me, meet me in the
dear - est Jane, Ah! nev - er look so shy, But meet me, meet me in the

eve - - ning, While the bloom is on the rye. . . .
eve - - ning, While the bloom is on the rye. . . .

MY BOY, REMEMBER ME.

541

BAKER.

BAKER. By ps.

Moderato.

1. Long a-go in drear Decem - ber When the snow was fall - ing fast, Moth - er
2. Years are past, and I've been sail - ing O - ver life's tempes - t'ous sea, Still the
3. Af - ter years up - on the o - cean Those dear words came back again, And with

said, "My boy, remem - ber, I'm your friend while life shall last:" I was leav - ing her un -
voice comes to me ringing, "John, my boy, re - mem - ber me." Early in the morn last
hon - est heart de - vo - tion Fain would see that face again. She is now with an - gels

heeding, For a life upon the sea, And she stood with heart - strings bleeding, Crying,
winter, Came a let - ter sealed black, Mother's dy - ing words so ten - der, "John, my
singing, From her toils and sorrows free, Still these words in me are ringing, "John, my

"John remember me." And she stood with heartstrings bleeding Crying, "John remember me,
son, to me come back." Mother's dying words so ten - der, "John, my son, to me come back."
boy, remember me." Still these words in me are ringing, "John, my boy, remember me."

SOPRANO.



ALTO.



TENOR.



BASS.



BONNIE DUNDEE.

SCOTT.

RIMBAULT.

1. To the
2. There are
3. Dun-
4. A-

The first system of musical notation for 'Bonnie Dundee'. It features a treble and bass staff. The treble staff begins with a key signature of one flat (B-flat) and a common time signature. The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with a similar rhythmic pattern. Dynamic markings include 'cres.' (crescendo) and 'f' (forte).

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are printed below the treble staff. The music is in a 2/4 time signature.

Lords of convention 'twas Claverhouse spoke, Ere the King's crown go down there are
hills beyond Pentland and streams beyond Forth, If the're Lords in the Southland the're
dee he is mount-ed, he rides up the street; The bells are rung back-ward, the
wa to the hills, to the woods, to the rocks; Ere I own a u - surp - er I'll

The third system of musical notation. The lyrics continue below the treble staff. The music maintains the same melodic and harmonic structure.

crowns to be broke, So each ca-va-lier who loves hon-or and me, Let him
chiefs in the North; There are wild dun-nie wassals, three thousand times three, Will cry
drums they are beat; But the Provost, douce man, said just e'en let him be, The
couch with the fox; And tremble, false Whigs, tho' triumphant ye be, You have

The fourth system of musical notation. The lyrics conclude below the treble staff. The music ends with a final cadence.

follow the bonnet of Bonnie Dundee. Come fill up my cup, come fill up my can, Come
Hey for the Bonnets of Bonnie Dundee. Come fill up, &c.
town is weel quit of that deil of Dundee. Come fill up, &c.
not seen the last of my bonnet and me. Come fill up, &c.

sad- die my horns and call up my men, Come o - pen the West Port and
4. Fling all your gates o - pen, and

cres.

let me gae free, And its room for the Bon-nets of Bonnie Dundee.
let me gae free, For 'tis up with the Bon-nets of Bonnie Dundee.

FREDERICK.

KINGSLEY. By per.

1. I would not live al - way: I ask not to stay Where storm af - ter
2. I would not live al - way, thus fet - tered by sin, Temp - ta - tion with -
3. Who, who would live al - way, a - way from his God! A - way from you

storm ris - es dark o'er the way; The few lu - rid morn - ings that
out and cor - rup - tion with - in: E'en the rapture of par - don
heav - en, that bliss - ful a - bode, Where the riv - ers of pleas - ure flow

dawn on us here Are e - nough for life's woes, full e - nough for its cheer.
is mingled with fears, And the cup of thanks - giv - ing with pen - i - tent tears.
o'er the bright plains, And the noon - tide of glo - ry e - ter - nal - ly reigns.

WITHIN THIS SACRED DWELLING.

IL FLAUTO MAGICO.
Larghetto.

MOZART

1. Within this sacred dwelling, Revenge no ref-uge finds; Where
2. These ho-ly walls a - round us, Confine but willing hearts; Re-

joy each bo - som swell - ing, And love to du - ty binds.
leas'd from cares that bound us, We fear no trait'-rous arts;

Thus led by friendship's guid - ing hand, In peace we
Nor mor-tal har - b'ring thoughts un - kind, With-in these

reach the bet - ter land; Thus led by friendship's guiding hand, In peace we
halls can ref - uge find; Nor mortal harb'ring tho'ts unkind Within these

reach the bet-ter land, Thus led by friendship's guld-ing hand, In peace we
halls can ref-uge find, Nor mor-tal har-b'ring thought un-kind Within these

reach the better land, the better, the bet - ter land.
halls can refuge find, can refuge, can ref - uge find.

BEYOND THE SMILING AND THE WEeping.

TARBUTTON. By ps.

1. Beyond the smiling and the weeping,	I shall be soon ;	Beyond the waking	Beyond the sowing
2. Beyond the blooming and the fading,	I shall be soon ;	and the sleeping,	and the reaping,
3. Beyond the blooming and the fading,	I shall be soon ;	Beyond the shining	Beyond the hoping,
3. Beyond the rising and the setting,	I shall be soon ;	and the shading,	and the dreading,
4. Beyond the parting and the meeting,	I shall be soon ;	Beyond the calming	Beyond remember-
		and the fretting,	ing and forgetting,
		Beyond the farewell	Beyond the pulse's
		and the greeting,	fever beating,

home. . . .

I shall be soon. Love, rest, and home ! Sweet home ! Lord tar-ry not, but come.

home. . . .

OLD FOLKS AT HOME.*

547

FOSTER.
Moderato.

FOSTER. By per.

1. Way down up-on de Swa-nee rib-ber, Far, far a-way, Dere's wha my heart is
2. All round de lit-tle farm I wander'd When I was young, Den ma-ny hap-py
3. One lit-tle hut among de bush-es, One dat I love, Still sad-ly to my

turn-ing eb-ber, Dere's wha de old folks stay.
days I squander'd, Ma-ny de songs I sung.
mem'ry rush-es, No mat-ter where I rove.

All up and down de whole cre-ation,
When I was playing wid my brudder,
When will I see de bees a hum-ming

Sad-ly I roam, Still longing for the old plantation, And for de old folks at home.
Hap-py was I, Oh! take me to my kind old mudder, Dere let me live and die.
All round de comb? When will I hear de banjo tumming, Down in my good old home?

All de world am sad and drea-ry, Eb-ry where I roam,

*Play four first measures for introduction and interlude.

Oh! darkeys, how my heart grows weary, Far from de old folks at home.

The musical score for 'OLD FOLKS AT HOME.' is written in 2/4 time. It features a melody in the treble clef and a bass line in the bass clef. The melody is simple and folk-like, with a key signature of one flat (B-flat). The lyrics are written below the melody.

SAVIOUR, PILOT ME.

COULD. By per.
Fine

1. Je - sus, Sa - viour, pi - lot me O - ver life's tem-pest-u-ous sea ;
 D.S. Chart and com-pass came from Thee : Je - sus, Sa - viour, pi - lot me.
 2. As a moth - er stills her child Thou canst hush the o - cean wild ;
 D.S. Wondrous Sa - viour of the sea, Je - sus, Sa - viour, pi - lot me.
 3. When at last I near the shore And the fear - ful break-ers roar
 D.S. May I hear Theesay to me, "Fear not, I will pi - lot thee."

The musical score for 'SAVIOUR, PILOT ME.' is written in 2/4 time. It features a melody in the treble clef and a bass line in the bass clef. The melody is simple and folk-like, with a key signature of one flat (B-flat). The lyrics are written below the melody.

Unknown waves be-fore me roll, Hid-ing rock and treacherous shoal;
 Boisterous waves o - bey Thy will When Thou sayest to them "Be still."
 'Twixt time and the peace-ful rest, Then, while lean - ing on Thy breast,

The musical score for 'SAVIOUR, PILOT ME.' is written in 2/4 time. It features a melody in the treble clef and a bass line in the bass clef. The melody is simple and folk-like, with a key signature of one flat (B-flat). The lyrics are written below the melody.

COME AND KISS ME.

GEORGE COOPER

HARRISON MILLARD.

Semplice.

equil. *poco rit.*

Trippingly.

"Come and kiss me!" sings the bir-die, High on the tree;

mf

D.C.

In the gold-en, sum-mer weath-er, Hap-py and free.

f

"Come and kiss me!" sighs the rose-bud, Don't so long de-lay!

mf

Copyright, 1888, by HARRISON MILLARD.
Entered at Stationer's Hall, Eng.

a pia.

If you love me, love me true, Kiss me all the day! All the day,

cres. colla voce. p mf p

lunga. p rit.

Ev - 'ry day, If you love me, dear-est, darling, Kiss me ev - 'ry day!

mf p affreto. f pp

"Come and kiss me!" trills the brooklet,
"Come and kiss me!" calls my wee one,

mf

Down in the dell, To the blossoms, bending o'er it. Lov-ing them well!
Sweet-er than they; Ti-ny, dimpled arms are round me, Ere I can say!

f

"Come and kiss me!" says the zeph- yrs With the leaves at play;
 "Come and kiss me!" then I whis- per, Dear - est, while you may!

mf *sf*

a pia.
 If you love me, love me true, Kiss me all the day!

cres. *colla voce.* *p*

lunga.
 All the day, ev - 'ry day, If you love me, dearest, darling,

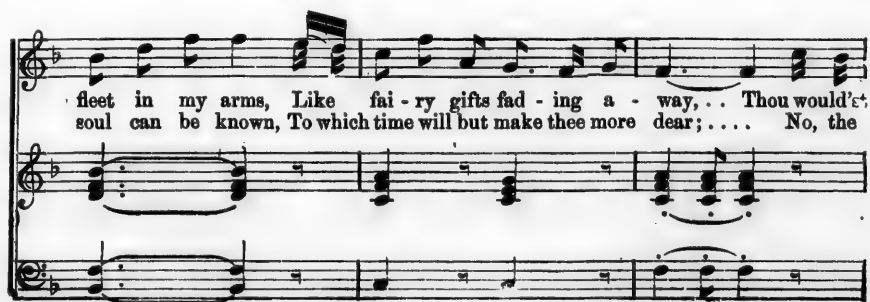
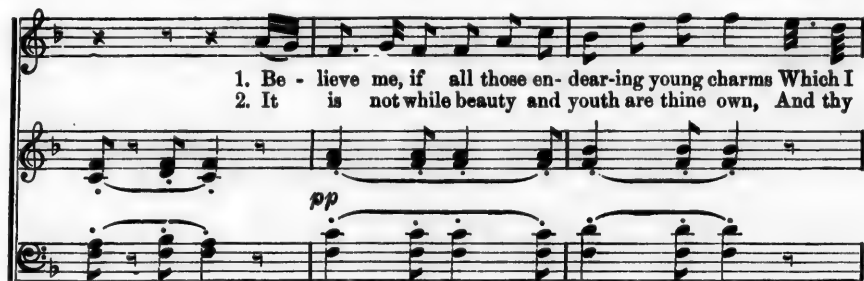
mf *p* *mf* *p* *affreto.* *f*

p *rit.* *D.C. al fine*
 Kiss me ev - 'ry day!

pp *End with.* *rall.*

BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS.

THOMAS MOORE.
Andantino.



still be a - dor'd, as this mo - ment thou art, Let thy love - li - ness fade as it
heart that has tru - ly lov'd, nev - er for - gets, But as tru - ly loves on to the

will, And a - round the dear ru - in each wish of my heart, Would en -
close, As the sun - flow - er turns on her god, when he sets, The same

pp

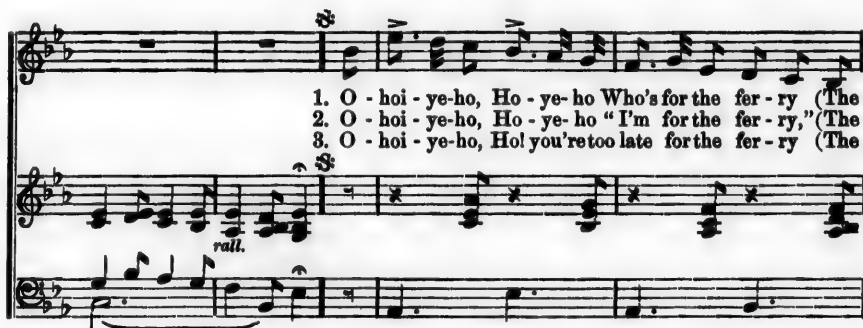
- twine it - self ver - dant - ly still,
look which she turn'd when he rose,

pp *mf*

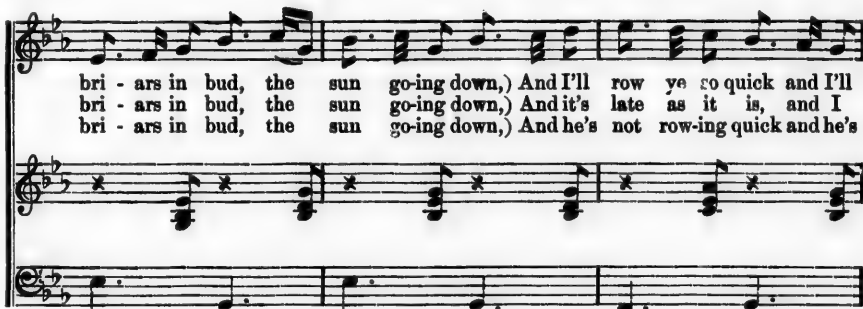
dim. *p*

TWICKENHAM FERRY.

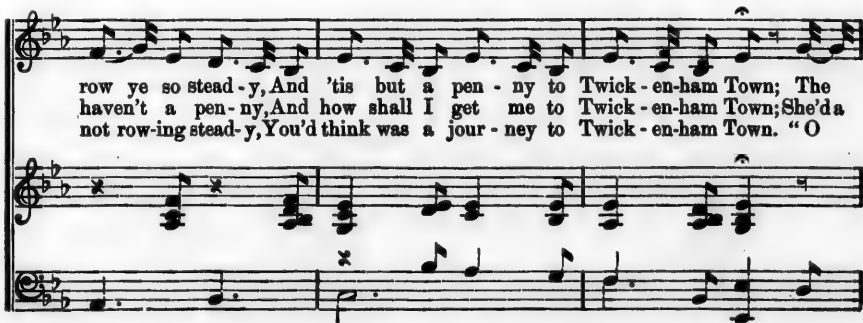
THEO. MARZIALS.

Not too quick.

1. O - ho! - ye-ho, Ho - ye-ho Who's for the fer - ry (The
2. O - ho! - ye-ho, Ho - ye-ho "I'm for the fer - ry," (The
3. O - ho! - ye-ho, Ho! you're too late for the fer - ry (The



bri - ars in bud, the sun go-ing down,) And I'll row ye so quick and I'll
 bri - ars in bud, the sun go-ing down,) And it's late as it is, and I
 bri - ars in bud, the sun go-ing down,) And he's not row-ing quick and he's



row ye so stead-y, And 'tis but a pen - ny to Twick - en - ham Town; The
 haven't a pen - ny, And how shall I get me to Twick - en - ham Town; She'd a
 not row-ing stead-y, You'd think was a jour - ney to Twick - en - ham Town. "O

fer - ryman's slim and the fer - ryman's young, And he's just a soft twang, in the
 rose in her bon - net, and Oh! she look'd sweet As the lit - tle pink flow - er that
 ho!, and O, ho," you may call as you will, The moon is a ris - ing on

p

turn of his tongue, And he's fresh as a pip - pin and brown as a ber - ry, And
 grows in the wheat; With her cheeks like a rose and her lips like a cher - ry, "And
 Pe - tersham Hill, And with Love like a rose in the stern of the wherry, There's

'tis but a pen - ny to Twickenham Town.
 sure and you're welcome to Twickenham Town."
 dan - ger in cross - ing to Twickenham Town.

f

ff

O - hoi - ye - ho, Ho - ye - ho, Ho - ye - ho Ho!

dim.

EVERY DAY BLESSINGS.

MARIANNE FARNINGHAM.

DR. LESLIE.

1. Ev' - ry day are drop - ping Bless-ings fresh from heav'n, Ev'-ry day good
 2. Ev' - ry day are fall - ing Ten - der words of love, Soft - ly o'er our
 3. Ev' - ry day yet near - er To the heav'nly home, An - gel hands are
With simplicity and expression.

Soa.

fav - or To our hands are giv'n. Ev' - ry day our kind - ness
 spir - its From the Friend a - bove. Ev' - ry day are need - ed
 lead - ing, Till God's peo - ple come. Ev' - ry day hands ea - ger,

p

cres.
 Findeth room and need To up - hold the fee - ble, And the hun - gry feed.
 Lov - ing words of ours For the lit - tle chil - dren, Plen - ti - ful as flow'rs.
 Lips be - seech - ing, bring Bands of lit - tle chil - dren Near - er to the King.

cres.

Sym.

LESSON BOOKS.

M. INGLE BALL.

ODOARDO BARRI.

There they lie on the

mf *sostenuto.* *ten.* *rall.* *p*

nur - se - ry floor, Chil - dren's les - son books, soil'd and rent,

Books that must sure - ly be full of smiles, Caught from the sun - ny face

o'er them bent; The bro - ken slate bears the mark of time, And

p *p*

blot - ted cop - y - books ser - vice show, With let - ters trac'd by a

p rall. un poco.

lit - tle hand, "On - ly to please dear moth - er, you know."

p col canto.

Lento ma non troppo.

What tho' the work be child - ish, Wait for the com - ing hour, When the

p sostenuto.

Ped. *

small green bud on the ro - se's stem May blos - som a glo - rious flow'r.

p *ten.*

1mo. Tempo. *p* a tempo.

Treasur'd the books and slate now rest, And

rall. *ten.*

mf *p* a tempo.

sa - cred re - lics of oth - er days, No lon - ger need-ed, their time is past,

p

sostenuto.

Hid - den they lie from the sun's warm rays, And one who looks in them

p

sighs in pain, And the books are blot - ted with bit - ter tears, As she

p e rall.

sees the curls of the gold-en head Thro' the long dim light of the by-gone years.

sostenuto. *mf dim.* *colla voce.*

Ped. *

p Lento ma non troppo. *con espress.*

What tho' the work be child-ish, It brings back the days of yore, And in

p

one fond mem'-ry the with-er'd bud Shall blossom for ev-er - more, For

cres. *f* *rit.*

ev - er - more!

ff col canto.

Ped. * *Ped.* * *Ped.* *

Harvest Hymn.

Arranged by Sep. Winner.

Andantino.

No. 1.

Three systems of piano accompaniment for 'Harvest Hymn'. The first system is marked 'Andantino' and 'No. 1.' The second and third systems continue the piece. The music is written for piano with treble and bass staves.

ECHO SONG.

Cantabile.

No. 2.

Three systems of piano accompaniment for 'Echo Song'. The first system is marked 'Cantabile' and 'No. 2.' The second and third systems are marked 'ECHO.' and include dynamic markings like 'p', 'mf', and 'dim.'

"Eventide."

(REVERIE.)

SEP. WINNER

Moderato.

Organ

p *cres.*

mf *cres.*

p *V V*

cres. rit. *a tempo.* *f*

dim. *p*

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"EVENING."



MENUETTO.

JOSEPH HAYDN.

Allegretto.

The musical score is written for piano and bass. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegretto.' and the dynamics are indicated by 'p' (piano) and 'f' (forte). The score consists of six systems of two staves each. The first system starts with a piano (p) dynamic. The second system has a piano (p) dynamic in the bass staff and a forte (f) dynamic in the treble staff. The third system has a piano (p) dynamic in the bass staff and a forte (f) dynamic in the treble staff. The fourth system has a piano (p) dynamic in the bass staff and a forte (f) dynamic in the treble staff. The fifth system has a forte (f) dynamic in the bass staff and a piano (p) dynamic in the treble staff. The sixth system ends with a 'FINE.' marking.

FINE.

MENUETTO.

565

TRIO.

pp

f

D.C. al Fine.

This musical score is for the Trio section of a Minuet. It consists of three systems of piano accompaniment. The first system begins with a piano (pp) dynamic. The second system features a crescendo from piano (p) to forte (f). The third system concludes with a 'D.C. al Fine' instruction, indicating a double bar line and a repeat sign.

SCHÄFERLIED.

JOSEPH HAYDN.

Andantino.

f

mf

p

FINE.

This musical score is for the Schäferlied (Shepherd Song) by Joseph Haydn. It is marked 'Andantino'. The score consists of three systems of piano accompaniment. The first system starts with a mezzo-forte (mf) dynamic. The second system continues with a similar texture. The third system begins with a piano (p) dynamic and concludes with a 'FINE' instruction.

A musical score for a piece titled "SCHÄFERLIED." on page 566. The score is written for piano and consists of six systems of music. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of textures, including arpeggiated chords, flowing sixteenth-note passages, and sustained chords. Dynamics include *pp* (pianissimo) and *dim.* (diminuendo). The score concludes with a final cadence in the sixth system.

MENUET DE MOZART.

567

J. SCHULHOFF.

The musical score is written for piano in G minor, 3/4 time. It consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a forte (*mf*) dynamic and a pedaling instruction (*Ped.*) with an asterisk. The second system features a piano (*p*) dynamic. The third system continues with a piano (*p*) dynamic. The fourth system includes a forte (*mf*) dynamic and a crescendo (*cres.*) marking. The fifth system has a pedaling instruction (*Ped.*) with an asterisk and a forte (*mf*) dynamic. The sixth system concludes with a piano (*p*) dynamic and a pedaling instruction (*Ped.*) with an asterisk.

p

pp

cantando.

espressione.
Ped. x *Ped. **

ten.
*Ped. ** *Ped. ** *Ped. ** *Ped. ** *pp*
p



First system (measures 1-4): Treble and bass staves with a key signature of two flats and a common time signature. The melody in the treble staff begins with a quarter rest, followed by eighth and sixteenth notes. The bass staff provides a steady accompaniment of eighth notes. A dynamic marking of *p* (piano) appears in the second measure.

Second system (measures 5-8): Continuation of the melody and accompaniment. A dynamic marking of *p* is present in the sixth measure.

Third system (measures 9-12): The melody features a series of sixteenth-note runs. The bass staff continues with eighth-note accompaniment. A dynamic marking of *pp* (pianissimo) is shown in the tenth measure.

CHORAL FROM THE PASSION MUSIK.

J. SEB. BACH.

First system (measures 1-4): Treble and bass staves with a key signature of one sharp and a common time signature. The tempo marking *Lento.* is at the beginning. The melody in the treble staff starts with a half note. The bass staff has a dynamic marking of *p* (piano).

Second system (measures 5-8): The melody continues with a crescendo. A dynamic marking of *cres.* is placed above the staff, and *mf* (mezzo-forte) appears in the sixth measure.

Third system (measures 9-12): The melody concludes with a decrescendo. A dynamic marking of *dim.* (decrescendo) is placed above the staff.

IL BACIO WALTZ.

571

(THE KISS.)

L. ARDITI.

Allegro.

FR. LANNER.





WHEN THE BLOOM IS ON THE RYE.

(SONG WITHOUT WORDS.)

H. R. BISHOP.

Andantino.

p

cres. *mf*

p *cres.* *colla voce.*

SWEDISH WEDDING MARCH. (NORWEISCHER HOCHZEITS-MARSCH.)

SECOND. ARRANGED BY BENNO SCHERER.

Lively.

mf

ff ff ff pp

f

ff ff ff pp

mf *ff*

ff ff ff pp **FIN.**

SWEDISH WEDDING MARCH.
(NORWEGISCHER HOCHZEITS MARSCH.)

575

PRIMO. ARRANGED BY BENNO SCHERECK.

Lively.

mf

ff *ff* *ff ff ff* *pp*

ff *pp*

ff ff ff pp

ff *pp*

ff *ff ff ff* *pp* *FINE.*

SWEDISH WEDDING MARCH.
SECONDO.

Trio.

p *p dolce* *f* *p* *ff* *ff marcato.* *p* *ff marcato.* *pp*

March D.C. al Fine.

SWEDISH WEDDING MARCH.
PRIMO.

577

Tutti

p dolc.

Secondo.

f

p dolc.

ff marcato.

pp

Secondo.

March D.C. al Fine.

Secondo.

BRIGHT EYES POLKA.

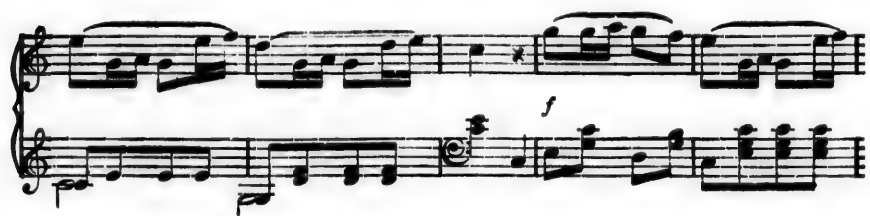
W. DIEDERICH.

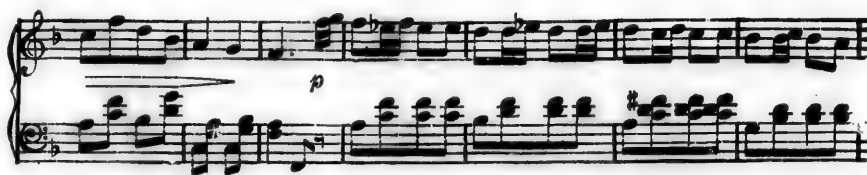
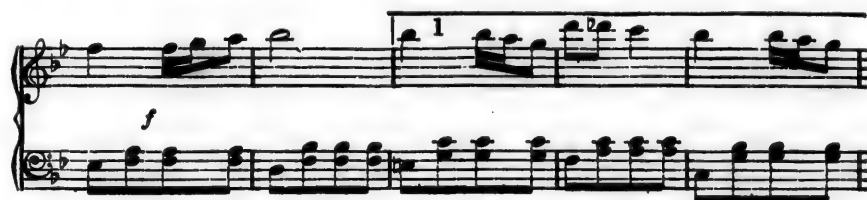
mf

dolce.

BRIGHT EYES POLKA.

579





TWO BY TWO.

MARCH.

C. JOSIE MARKE.

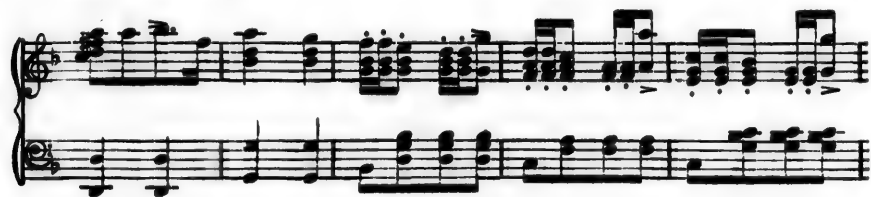
The musical score is written for piano and features five systems of music. Each system consists of a treble and bass staff joined by a brace. The first system begins with a treble staff containing a melodic line with eighth and sixteenth notes, and a bass staff with a rhythmic accompaniment of eighth notes. A first ending bracket is present in the treble staff of the first system. The second system continues the melody and accompaniment. The third system introduces a more complex melodic line with some triplets. The fourth system features a similar melodic pattern. The fifth system is marked '2d time. 8' and contains a series of chords and single notes. The score concludes with a final double bar line.

TWO BY TWO.

1 2

Fine.

TRIO.

*Fine.**D.S. al Coda.*

JOLLY BROTHERS GALOP.

(BRUDDER LUSTIG.)

BUDIA.

GALOP.

f

K

f

p

K

Trio. **Close.**

JOLLY BROTHERS GALOP.

585

Trio.

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of six systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system continues the melody. The third system includes a first and second ending, marked with '1' and '2' above the staff, and a forte (*f*) dynamic. The fourth system also features piano (*p*) and forte (*f*) dynamics. The fifth system continues the piece. The sixth system concludes with a first and second ending, marked with '1' and '2' above the staff, and a *D.C.* (Da Capo) instruction. The score is characterized by a lively, galop-like rhythm with frequent eighth and sixteenth notes.

LIED FROM "OBERON."

Andante con moto.

C. M. V. WEBER.

dolcissimo.

p

mf

p *mf*

BER

p *mf*

p *dolce.*

mf

mf *pp*

dim. *poco rit.*

LIED FROM "PRECIOSA."

C. M. V. WEBER.

Larghetto. ten.

p *ten.* *ten.* *ten.* *ten.*

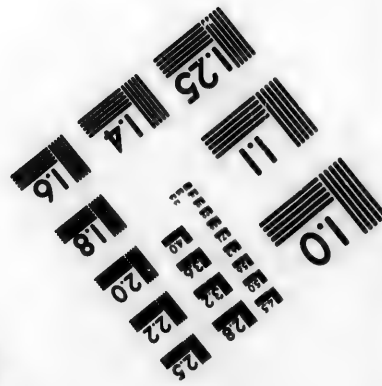
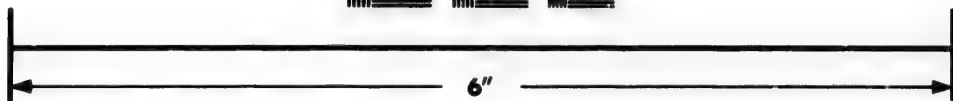
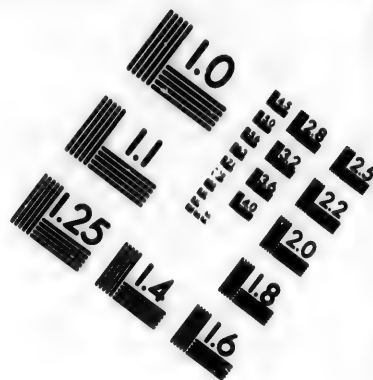
con espressione.

pp



ARIE FROM THE OPERA "DIE WEISSE DAME."





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1.8 2.0 2.2 2.5 2.8 3.2 3.6 4.0 4.5 5.0 5.6 6.3 7.1 8.0 9.0 10.0 11.2 12.5 14.0 16.0 18.0 20.0 22.5 25.0 28.0 31.5 36.0 40.0 45.0 50.0 56.0 63.0 71.0 80.0 90.0 100.0

10

Allegretto

f

fz

fz

af *p* *fz* *p* *af* *p*



The musical score is arranged in six systems, each containing a treble and bass staff. The notation includes various rhythmic values and articulations. Dynamics such as *fz* (forzando) and *ff* (fortissimo) are used to indicate changes in volume. The score concludes with a double bar line.

ANDANTE FROM THE SYMPHONIE IN D.

JOS. HAYDN.

p *sf* *sf*

sf *cres.*

sf *pp* *sf > p* *sf > p*

rit.

ANDANTE AND MENUETT.

W. A. MOZART.

Andante.

p

cres. *p* *cres.*

p *sf* *pp*

MENUETT.
Allegretto.

fp *cres.* *f* *sf* *p* *sf*

p *sfz* *mf* *mf*



es. *dim.* *p*

mf *p* Men. D.C. senza replica.

ZIGEUNER. HOR AUS PRECIOSA.
"IM WALD."

C. M. V. WEBER.

Moderate.

f *p* *f* *p* *f*

p *f* *p* *f* *p*

p

AUTUMN.
REVERIE FOR PIANO.

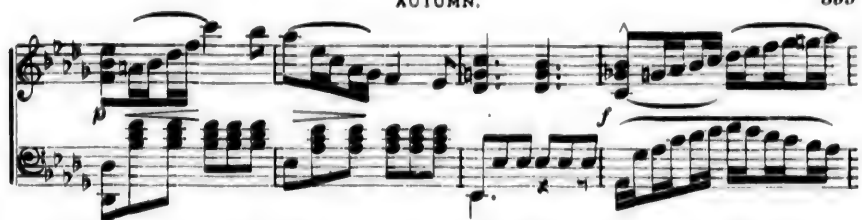
597

ALONZO STONE.

Moderato cantabile.



A musical score for a piece titled "AUTUMN." The score is written for piano and consists of six systems of music. Each system has a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various musical notations such as chords, single notes, and rests. Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo). There are also markings for eighth notes (*8*) and sixteenth notes (*16*). The piece concludes with a final chord in the bass staff.



REGIMENTAL MARCH.

Allegro.

F. A. LORILLIERE. By per.

f

p

ff

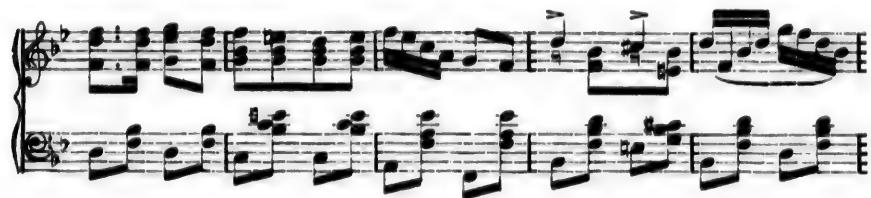
Sec

FINE.

REGIMENTAL MARCH

601

By per.



LEHIGH POLKA.

D. A. DRESHER. By per.

Allegretto.
p *mf*

Repeat 8va.
p *f*

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LEHIGH POLKA.

603

By per

peat Son.



WILLIAM PENN MARCH.

JNO. R. SWENEY.

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of two staves each. The first system begins with a forte (*f*) dynamic. The second system is marked piano (*p*). The third system features a fortissimo (*ff*) dynamic. The fourth system concludes with a repeat sign. The fifth system starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

SWENEY.

f

ff

p *2*

p

p

p

FINE.

TRIO.

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of six systems of two staves each. The first system begins with a fortissimo (*ff*) dynamic and includes a trill (*tr*) in the right hand. The second system starts with a piano (*p*) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and chordal textures. First and second endings are marked with '1' and '2' above the staff lines. The piece concludes with a double bar line.

p

D.C.

JOLLY SISTERS GALOP.

INTRODUCTION.

JNO. P. DOUGHERTY.

Ses

tr



Vivace.

ff



First system of musical notation. The treble clef staff contains a melody with a key signature of two flats and a common time signature. The bass clef staff contains a rhythmic accompaniment. The tempo/mood is marked *Alto marcato.* and the performance instruction is *Soprano marcato.*

Second system of musical notation, continuing the melody and accompaniment.

Third system of musical notation, featuring a first and second ending bracket in the treble staff.

Fourth system of musical notation, continuing the piece with various musical ornaments and dynamics.

Fifth system of musical notation, concluding the piece. The word *cres* is written below the treble staff, and *cen* is written below the bass staff.

JOLLY SISTERS GALOP.

0110

8va. *da. ff sempre.*

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, featuring a repeating eighth-note pattern in the left hand and a more complex, syncopated pattern in the right hand. The score is divided into two systems by a double bar line. The first system contains the first line of music, and the second system contains the second line. The music is written in a clear, legible font.

Sea

CODA. R.H. L.H. R.H. L.H. R.H. L.H. L.H. R.H. L.H. R.H.

D.S. \oplus

The image shows the first system of a musical score for 'The Merry Widow' waltz. It consists of two staves. The top staff is for the piano (piano) and the bottom staff is for the right hand (R.H.). The key signature is one flat (B-flat) and the time signature is 3/4. The piano part begins with a series of chords, while the right hand part features a melodic line with eighth and sixteenth notes. The score is labeled 'L.H.' and 'R.H.' for the left and right hands respectively. The first system ends with a double bar line and a repeat sign.

SECRET LOVE GAVOTTE.

JOHANN RESCH.

Moderato.

pp

10/0

Every

82

890

f

FINE

appassionato.

un poco rall.

1

1

-a tempo.

poco rall.

199

1010

D.C. & Assoc.

TRIO.

pp

p

f

p

Sra.....

Sra.....

FIN.

A musical score for a piano piece titled "SECRET LOVE (AVOITE)". The score is written for piano (p) and consists of six systems of music. The first system is marked "TRIO." and "pp". The second system is marked "p". The third system is marked "f". The fourth system is marked "p". The fifth system is marked "Sra.....". The sixth system is marked "Sra....." and "FIN.". The score is written in a single key signature and 2/4 time. The notation includes treble and bass staves, with various musical symbols such as notes, rests, and dynamic markings.

SECRET LOVE GAVOTTE

613

See..... See..... see roll.

D.C.

The first system of music features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. It begins with a 'See.....' vocal line, followed by a piano accompaniment. The bass staff provides a steady eighth-note accompaniment. The system concludes with a 'D.C.' (Da Capo) instruction.

Second time.

See.....

mf

mf

The second system begins with the instruction 'Second time.' and a 'See.....' vocal line. The piano accompaniment is marked 'mf' (mezzo-forte) in both staves. The treble staff continues the melodic line, while the bass staff maintains the eighth-note accompaniment.

See.....

f

The third system continues the piece with a 'See.....' vocal line. The piano accompaniment is marked 'f' (forte) in both staves. The treble staff features a more active melodic line with some triplets, while the bass staff continues the eighth-note accompaniment.

See.....

p

The fourth system begins with a 'See.....' vocal line. The piano accompaniment is marked 'p' (piano) in both staves. The treble staff has a more melodic, flowing line, while the bass staff continues the eighth-note accompaniment.

pp

rit.

The fifth system continues with a piano accompaniment marked 'pp' (pianissimo) in both staves. The treble staff has a melodic line with some grace notes, while the bass staff continues the eighth-note accompaniment. The system ends with a 'rit.' (ritardando) instruction.

piu lento.

ppp

f

p

The sixth system begins with the instruction 'piu lento.' (piu lento). The piano accompaniment is marked 'ppp' (pianissimo) in both staves. The treble staff has a very slow, melodic line with some grace notes, while the bass staff continues the eighth-note accompaniment. The system ends with a 'p' (piano) instruction.

HEATHER BELLS.

GASTAVE LANGE. Op. 33

Allegretto tranquillo.

dolce. mf *pp* *mf* *pp* *mf*

Ped. ** Ped.*

pp *mf* *pp* *mf* *pp* *mf*

Ped. ** Ped.* ** Ped.*

pp *mf* *pp* *mf* *mf*

Ped. ** Ped.* ** Ped.*

Poco più mosso.

con anima. *f*

Ped. ** Ped.* ** Ped.*

Ped. ** Ped.* ** Ped.* ** Ped.*

f *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.*

cres. *Ped.*

Tempo 1. *dolce.* *mf* *pp* *mf* *pp* *mf* *Ped.* ** Ped.*

pp *mf* *pp* *mf* *pp* *mf* *Ped.* ** Ped.* ** Ped.*

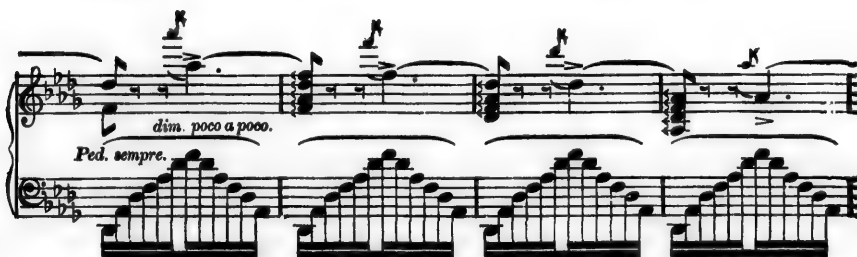
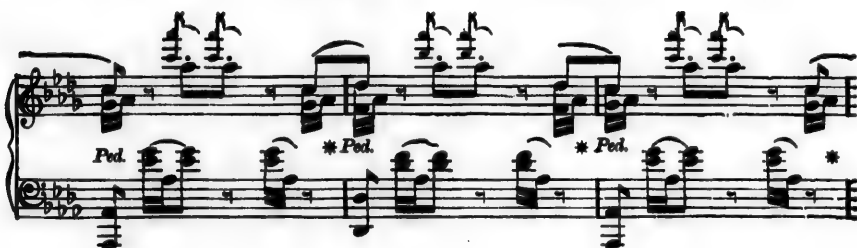
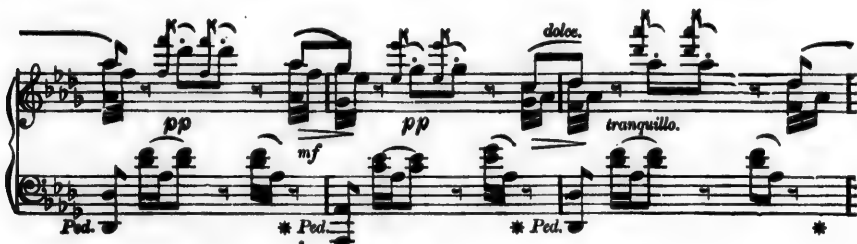
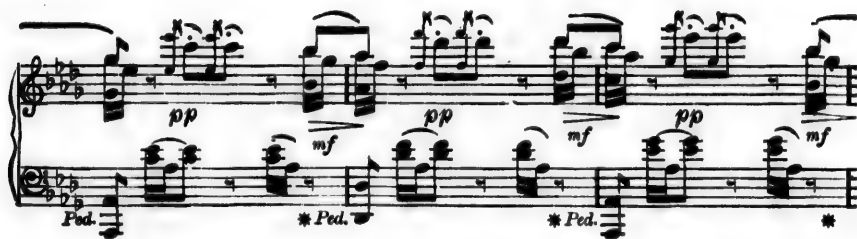
First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, marked with *pp* and *mf*. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes, also marked with *pp* and *mf*. Pedal points are indicated by "Ped." and "* Ped." below the staff. The system concludes with the instruction *con duolo.*

Second system of musical notation. The right hand continues the melodic theme with slurs and accents, marked with *pp*. The left hand features a dense, rhythmic accompaniment of chords, marked with *pp*. Pedal points are indicated by "Ped." and "* Ped." below the staff.

Third system of musical notation. The right hand continues the melodic theme with slurs and accents, marked with *pp*. The left hand features a dense, rhythmic accompaniment of chords, marked with *pp*. Pedal points are indicated by "Ped." and "* Ped." below the staff.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents, marked with *pp*. The left hand provides a harmonic accompaniment with chords and single notes, marked with *pp*. Pedal points are indicated by "Ped." and "* Ped." below the staff. The system concludes with the instruction *con duolo.*

Fifth system of musical notation. The right hand continues the melodic theme with slurs and accents, marked with *pp*. The left hand features a dense, rhythmic accompaniment of chords, marked with *pp*. Pedal points are indicated by "Ped." and "* Ped." below the staff.



BOCCACCIO MARCH.

FRANZ von SUPPÉ.

Tempo di marcia. Vivace.

The musical score is written for piano and features six systems of music. Each system consists of a treble and bass staff joined by a brace. The key signature is B-flat major (two flats) and the time signature is 2/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic in the bass staff and a mezzo-forte (*mf*) dynamic in the treble staff. The second system continues the melodic and harmonic development. The third system features a repeat sign with first and second endings. The fourth system includes a mezzo-forte (*mf*) dynamic. The fifth system features a forte (*f*) dynamic. The sixth system concludes with a fortissimo (*sf*) dynamic. The score is presented in a clear, professional layout with standard musical notation.

SUPPL.

1 2 TRIO.

mf = *sfz* FINE. *mf*

cres.

1 2

Marcia da capo al Fine.

ARIE FROM RINALDO.

G. F. HANDEL.

Larghetto.

The musical score is written for piano accompaniment, featuring six systems of music. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked *Larghetto*. The score includes various musical notations such as notes, rests, accidentals, and slurs. Dynamics are indicated by *p* (piano), *mf* (mezzo-forte), and *f* (forte). The score is a piano accompaniment for an aria from the opera *Rinaldo* by George Frideric Handel.

JOYS OF SPRING WALTZ.

ADAM GEIBEL. By per.

Waltz.

p

p

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Swg.....

Swg.....

Swg..... FINE.

Swg.....

Swg.....

dolce.

cres. dim.

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It consists of six systems of two staves each (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a 'Swg.' (Swell) marking. The third system includes a 'FINE.' marking. The fifth system features a 'dolce.' (dolce) marking. The sixth system includes 'cres.' (crescendo) and 'dim.' (diminuendo) markings. The score is presented in a clear, professional layout with a dark, textured border on the left side.

JOYS OF SPRING WALTZ.

628

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. The music is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is marked 'Allegretto', and the mood is 'dolce' (sweet). The lyrics are written below the bass staff.

Musical score for "L'Espresso" by Maurice Strakosky. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. The melody is in the right hand, and the accompaniment is in the left hand. The piece begins with a piano (p) dynamic. The melody starts with a half note B-flat, followed by a quarter note A, and then a half note G. The accompaniment consists of a steady eighth-note pattern in the left hand. The piece ends with a final cadence in the right hand.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in common time (2/4). The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B-flat4, and a quarter note C5. The accompaniment starts with a quarter note G2, followed by a quarter note A2, then a quarter note B-flat2, and a quarter note C3. The music continues with various chords and single notes, including a final chord of G4-B-flat4-D5-E5.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, primarily using chords and single notes. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5. The bass staff provides a harmonic accompaniment, starting with a half note G2, followed by a quarter note A2, and then a series of eighth notes: B2, C3, D3, E3, F3, G3, A3, B3. The score includes various musical notations such as beams, slurs, and accidentals.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is for the voice, starting with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and then a half note B-flat4. The bottom staff is for the piano accompaniment, starting with a bass clef and the same key signature. It features a steady eighth-note accompaniment in the left hand and chords in the right hand. The music is in 4/4 time and ends with a double bar line.

PIZZICATO POLKA.

JOHANN AND JOSEF STRAUSS.

Allegro.
f *pp* *f* *pp* *sempre molto staccato e pp.*
Ped. * *Ped.* * *Ped.* * *Ped.* *

piu moderato.
pp
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

pp
Ped. * *Ped.* *

decrea.
Ped. *

Last time to CODA. ⊕

pp
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

TRIO.
sempre p e stacc.

Y. TRAUSS.

First system of musical notation, measures 1-4. The right hand plays a melody with eighth notes, and the left hand plays a bass line with eighth notes. Pedal markings are present: *Ped.* at measure 2, and ** Ped.* at measures 3 and 4.

Second system of musical notation, measures 5-8. The right hand continues the melody. Pedal markings include *Ped.* at measure 5, ** Ped.* at measure 6, *stacc.* at measure 7, and *Ped.* at measure 8.

Third system of musical notation, measures 9-12. The right hand continues the melody. Pedal markings include *ff Ped.* at measure 9, ** Ped.* at measure 10, ** Ped.* at measure 11, *Ped.* at measure 12, and ** p molto stacc.* at measure 13.

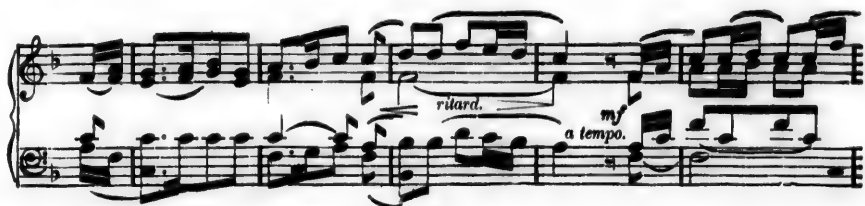
Fourth system of musical notation, measures 13-16. The right hand continues the melody. Pedal markings include *ff Ped.* at measure 13 and *** at measure 16.

Fifth system of musical notation, measures 17-20. The right hand continues the melody. Pedal markings include *Ped. * Ped. * Ped.* at measure 17, ** p molto stacc.* at measure 18, *Ped.* at measure 19, and ** D.C.* at measure 20.

Sixth system of musical notation, measures 21-24. The right hand continues the melody. Pedal markings include ** CODA.* at measure 21, *Piu allegro.* at measure 22, and *** at measure 24.



FAREWELL.



DON JUAN.

627

MOZART.

Andante con moto.

C. CZERNY, Op. 844.

10.

f *sf* *p* *dol.*

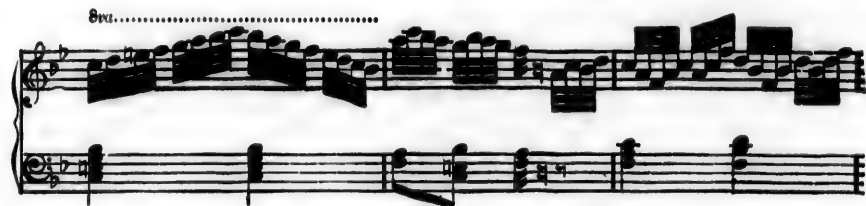
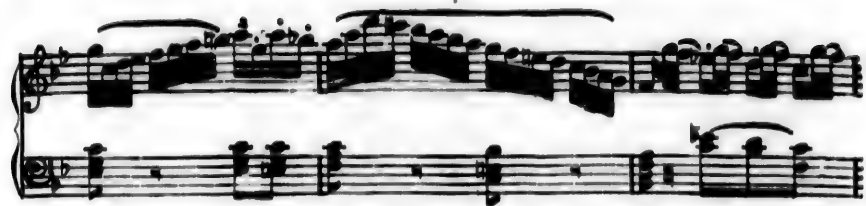
p

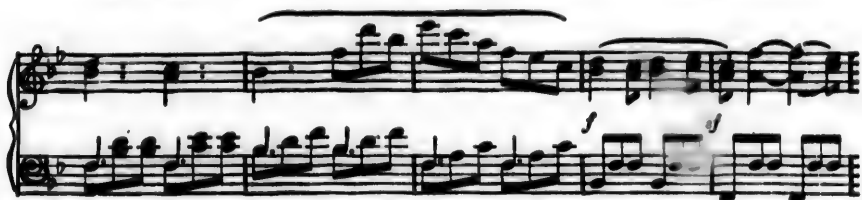
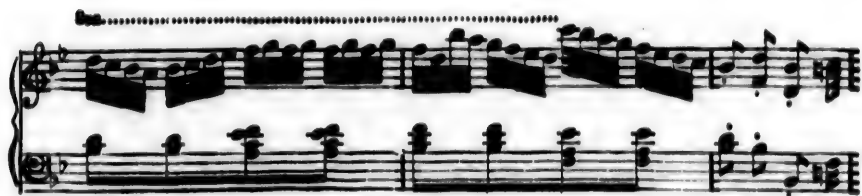
f *p*

f *sf*

p

p *dol.*





ST ALBAN'S GRAND MARCH.

A. H. ROSEWIG. Op. 206. By *ma*.

With spirit.

f

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This musical score is for "St. Alban's Grand March" and is page 682 of a larger work. It is written for piano in the key of B-flat major (two flats) and 2/4 time. The score consists of six systems, each with a treble and bass staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several repeat signs and first/second endings indicated by numbers 1 and 2. The piece concludes with a final cadence in the bass staff.



THE PEARLY DEWDROP.

MAZURKA DE SALON.

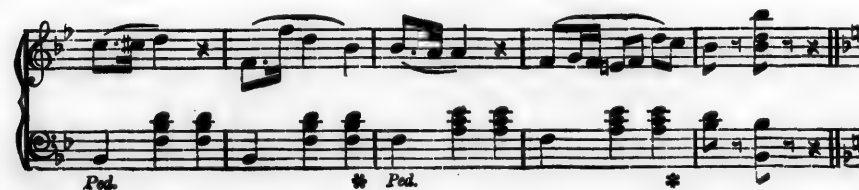
S. McINTYRE BIRBECK.

Grassoso.

p dolce

Ses.....

Ses.....



This musical score is for a piano piece titled "The Pearly Dewdrop". It consists of six systems of music, each with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. Pedal points are indicated by "Ped." and asterisks. The score concludes with a double bar line and repeat signs.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Gua......

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

Gua......

mf *pp* *ff*

THE RIVULET.

637

MELODIE.

E. A. FAVARGER,

Andantino.

p Ped. * Ped. *p* * Ped. * Ped. *

Ped. *p* * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. dim. *

Allegro risoluto.
Ped. *rall.* * Ped. *pp* * *f* Ped. *

Ped. * *dolce.* *dolce.*

f *risoluto.*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *decres* *

cres. - *mf* *cres*

The musical score consists of six systems, each with a treble and bass staff. The key signature has one flat (B-flat). The first system includes the dynamic marking *f* and the tempo/mood marking *risoluto.*. The second system has a *Ped.* marking. The third system has *Ped.* markings on both staves. The fourth system has *Ped.* markings on both staves. The fifth system has a *Ped.* marking on the bass staff and the word *decres* above the treble staff. The sixth system has *cres.* below the treble staff and *mf* *cres* below the bass staff. Pedal points are indicated by horizontal lines with upward-pointing arrows.

First system of musical notation. The right hand plays a melody with a *dim.* (diminuendo) marking. The left hand plays a steady eighth-note accompaniment. A *Ped.* (pedal) marking is placed below the left hand.

Second system of musical notation. The right hand continues the melody. The left hand has a *p dolc.* (piano dolce) marking. A *Ped.* marking is present. The system ends with a *Ped.* marking and a *p* (piano) dynamic marking.

Third system of musical notation. The right hand continues the melody. The left hand has a *Ped.* marking. The system ends with a *Ped.* marking and a *dim.* (diminuendo) marking.

Fourth system of musical notation. The right hand continues the melody. The left hand has a *Ped.* marking. The system ends with a *Ped.* marking and a *dim.* (diminuendo) marking.

Fifth system of musical notation. The right hand continues the melody. The left hand has a *Ped.* marking. The system ends with a *Ped.* marking and a *dim.* (diminuendo) marking.

Sixth system of musical notation. The right hand continues the melody. The left hand has a *Ped.* marking. The system ends with a *Ped.* marking and a *dim.* (diminuendo) marking.

Musical score for "THE RIVULET". The score consists of four systems of piano music, each with a treble and bass staff. The music is in a minor key, indicated by one flat in the key signature. The tempo is marked *p* (piano). The score includes several pedaling instructions: "Ped." followed by an asterisk, and "Ped." followed by a note. The first system has five measures, the second has four, the third has four, and the fourth has four. The fourth system ends with a double bar line and a key signature change to one sharp.

TRUE LOVE.

Musical score for "TRUE LOVE.". The score consists of two systems of piano music, each with a treble and bass staff. The tempo is marked *Andante*. The first system has a *dolce* marking. The second system has a *rit.* marking. The music is in a minor key, indicated by one flat in the key signature. The first system has four measures, and the second system has four measures. The second system ends with a double bar line and a key signature change to one sharp.

AMERICAN LINE MARCH.

FRED. T. BAKER. By J.M.

f *p*

cres.

p

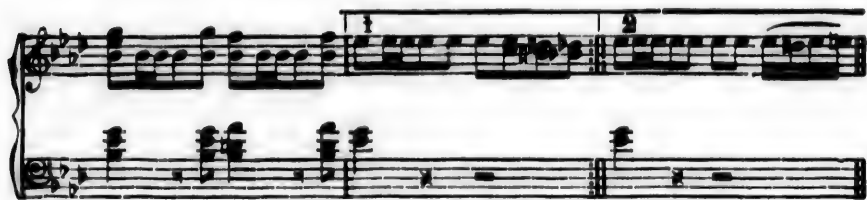
p

cres. *p*

T. S. 41 Can.

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EDELWEISS GLIDE. F. E. VANDERBECK, by per.

This musical score is for a piano piece titled "Edelweiss Glide" by F. E. Vanderbeck. It is written for piano (p) and features a key signature of one flat (B-flat) and a 2/4 time signature. The score is organized into six systems, each with a treble and bass staff. The first system begins with a forte (f) dynamic and includes a section marked "Ses." with a dotted line. The second system also starts with a forte (f) dynamic. The third system includes a first ending bracket. The fourth system features a second ending bracket and a mezzo-forte (mf) dynamic. The fifth system includes a section marked "Ses." with a dotted line. The sixth system includes a second ending bracket. The score concludes with a final cadence in the bass staff.

EDELWEISS GLIDE.

646

Ses.....

Ses.....

2

p

Ses.....

Ses.....

1

Ses.....

2

First system: Treble and bass staves. Treble staff begins with a melodic line, followed by a repeat sign and a second ending. Bass staff provides harmonic accompaniment.

Second system: Treble staff continues the melody with a first ending marked '1' and a second ending marked '2'. Bass staff continues the accompaniment.

Third system: Treble staff continues the melody. Bass staff continues the accompaniment.

Fourth system: Treble staff continues the melody. Bass staff continues the accompaniment.

Fifth system: Treble staff continues the melody. Bass staff continues the accompaniment.

Sixth system: Treble staff continues the melody. Bass staff continues the accompaniment, ending with a double bar line.

ARIE FROM THE MESSIAH.
"HOW BEAUTIFUL."

647

G. F. HANDEL.

Larghetto.

The musical score is written for a single voice and piano accompaniment. It is in G major (one sharp) and 3/4 time. The tempo is marked 'Larghetto.' The score consists of six systems of music, each with a treble and bass staff. The music is a solo for a single voice, with the right hand playing a melodic line and the left hand providing harmonic support. The score is written in a clear, elegant style with many slurs and ornaments.

SMILE WALTZ.

E. MACK, By po.

The musical score is written for piano in 3/4 time, featuring a key signature of one sharp (F#). It consists of six systems of two staves each. The notation includes various musical symbols such as treble and bass clefs, a key signature of one sharp, a 3/4 time signature, and various note values (quarter, eighth, and sixteenth notes) and rests. The score concludes with a double bar line and the marking 'D.C.' (Da Capo).

FINE.

D.C.

TERZETT.
"MOST BEAUTIFUL APPEAR."

JOSEPH HAYDN

Moderato.

p

cres - cen - do.

D.C.

SONATE.

BEETHOVEN, Op. 28.

Andante.

p *cres.* *sf* *p*

p *p*

sf *p* *cres.* *sf* *p*

sf *cres.*

sf *p* *riten.* *a tempo.*

sf *p* *cres.* *p*

INDEX TO TITLES AND FIRST LINES.

	PAGE		PAGE
A garden of roses	<i>Alice Hawthorne</i> 338	Cling close to the rock	<i>Marshall</i> 318
A flower from mother's grave.	<i>Kennedy</i> 167	Come and kiss me	<i>Harrison Millard</i> 549
A jolly good laugh	<i>Thomas</i> 261	Come closer, soul to me	<i>O' Kane</i> 391
A jovial farmer boy I'll be	426	Come this way, my Father	<i>Martin</i> 527
Alas! Alas! I've lost my heart,	<i>Meyer Helmund</i> 85	Come, thou Almighty King	<i>Giardini</i> 89
A letter I've had from my own true lad,	<i>Weatherby</i> 532	Come to the deep, clear river	<i>Kieffer</i> 463
All is well	<i>Marshall</i> 302	Come unto him	<i>Handel</i> 370
America	6	Come unto me	<i>Marshall</i> 152
A mother's gentle love	<i>A. Lee</i> 312	Come, ye disconsolate	<i>Webbe</i> 241
A mother's song	<i>Blatherwick</i> 204	Companionship with Jesus	<i>Kirkpatrick</i> 485
And God said	<i>Haydn</i> 406	Could ye come back to me, Douglas !	<i>Marston</i> 464
And ye shall seek me	<i>Marshall</i> 132	Courage, brother, do not stumble	<i>Morse</i> 331
Annie Lawrie	<i>Scotch Air</i> 7	Cradle Song	<i>A. H. Pease</i> 227
Arm, arm, ye brave	<i>Handel</i> 342	Cradle's Empty, Baby's Gone,	<i>Kennedy</i> 155
A song for the Oak	<i>Loder</i> 324	Dana	<i>Donizetti</i> 219
A song of thankfulness	<i>John Parry</i> 441	Darby and Joan	<i>Molloy</i> 322
A summer shower	<i>Marsials</i> 103	Darby, dear, we are old and gray,	<i>Molloy</i> 322
At the door	<i>Marshall</i> 480	Dear refuge	<i>R. R. Battee</i> 268
At the wicket gate	<i>Geibel</i> 242	Dear native home	<i>Ball</i> 355
Awake, awake for the spring has come,	<i>Thomas P. Murphy</i> 270	De odder dark night ole Joe had a dream,	<i>Aliza</i> 456
Baby crowing on your knee	<i>Marshall</i> 269	Depth of mercy can there be !	<i>Von Weber</i> 15
Baby's gone to sleep	<i>Murray</i> 376	Do cease your clack	<i>Freeman</i> 100
Beautiful Land	<i>Lowry</i> 319	Do the right	<i>Morse</i> 331
Before the morning sun is beaming,	<i>Kucken</i> 266	Drifting clouds	<i>Walter A. Slaughter</i> 192
Be happy	<i>Kirkpatrick</i> 459	Down the green lane,	<i>Frank L. Armstrong</i> 361
Behold the monarch of the woods !	<i>Cherry</i> 414	Down the quiet valley	<i>Sep. Winner</i> 534
Believe me, if all those endearing young charms	<i>Thomas Moore</i> 552	Drink to me with thine eyes.	<i>Mozart</i> 303
Bessie Jane	<i>Alice Hawthorne</i> 112	Ere the sun goes down	<i>Kirkpatrick</i> 467
Beware	<i>O. B. Brown</i> 290	Erin! The tear and the smile,	<i>Thomas Moore</i> 220
Beyond the smiling and the weeping,	<i>Tarbutton</i> 546	Ever be happy	<i>Balfe</i> 253
Birdie looking out for me	448	Every day blessings	<i>Dr. Leslie</i> 556
Blest be the tie that binds,	<i>Lowell Mason</i> 325	Eyes that Watch for me	<i>Adam Geibel</i> 161
Blossoms from over the sea,	<i>J. P. Skelly</i> 38	Fair Katie	<i>J. W. Elliot</i> 437
Bonapo	<i>Bliss</i> 326	Fair Luna forth is shedding.	<i>Barnby</i> 482
Bonnie Dundee	<i>Rimbault</i> 543	Fading, still fading	<i>Portuguese Air</i> 506
Breast the wave, Christian	<i>Kirkpatrick</i> 131	Faithfu' Johnny	<i>Beethoven</i> 284
But the Lord is mindful of his own,	<i>Mendelssohn</i> 358	Far o'er the wave	<i>Ball</i> 355
By cool Siloam's shady rill	<i>Woodbury</i> 9	Farewell, my brother	<i>Jubilee Songs</i> 133
By the blue sea	<i>Smart</i> 108	Flagg	<i>Von Weber</i> 63
By the darkly flowing river	<i>Bliss</i> 326	Flee as a bird	<i>Dana</i> 529
Call unto me	<i>Marshall</i> 107	Follow me	<i>O' Kane</i> 411
Calm on the listening ear of night	<i>Marshall</i> 226	Forget all thy sorrow,	<i>Harrison Millard</i> 25
Canadian boat song	<i>Thomas Moore</i> 439	Forever and for ever	<i>F. Paolo Tosti</i> 412
Cary	<i>Tourjee</i> 517	Frederick	<i>Kingsley</i> 544
Cast thy burden upon the Lord,	<i>Mendelssohn</i> 420	Gaffer Gray	<i>Marshall</i> 4
Cease, rude Boreas	<i>Stevens</i> 210	Getting ready to die	62
Cleft for me	<i>Bruce</i> 154	Give us this day our daily bread,	<i>W. W. G.</i> 523
		Go chain the lion down	<i>Jubilee Songs</i> 106
		God in nature and grace	<i>Marshall</i> 334
		God is love; the heavens tell it,	<i>Marshall</i> 334

	PAGE		PAGE
Go, let the angels in	Anderson 367	I'm going to live with Jesus, <i>Jubilee Songs</i>	75
Going to market	Louis Diehl 199	I'm wearing awa', Jean	Webster 20
Good-bye	Hutton 428	In a garden of roses I met her,	Alice Hawthorne 338
Good-bye, good-bye to summer, Hubbard	80	In a world so full of weeping	Sweeney 510
Good night	458	In happy moments	Wallace 252
Good old chariot	Jubilee Songs 84	In the hollow tree, in the old gray tower,	Thomas 72
Go, open wide the door, mother,	Anderson 367	In the world I've gained my knowledge,	Hobson 98
Grace, No. 1	323	I remember a voice	Martin 527
Grace, No. 2	M. 497	I see comin' mighty close to eighty year,	George M. Vickers 178
Grace, No. 3	W. W. G. 523	"I should like to die," said Willie, <i>Bliss</i>	304
Grace, No. 4	W. W. G. 530	I stood where the summer tide flowing,	Smart 108
Gracious Spirit, love divine	Emerson 221	Italian	Giardini 89
Grandmother's chair	Read 292	It is not time that flies	Kirkpatrick 479
Grumble, grumble, growl	Phillips 225	I think when I read that sweet story,	Davenant 321
Happy the meek, whose gentle breast	Donisetti 219	It was a song my mother sang	Vickers 392
Hark! the little birds are singing, Marshall	85	I've brought thee an ivy leaf	Wood 14
Hark! 'tis the trumpet sounding, Bellini	116	I've wandered to the village, Tom, Hayes	8
Have you Sir John Hawkins' Hist'ry?	J. W. Callcott 461	I would not live away	Kingsley 544
Hear, O Father, hear our prayer, Ryder	486	Jack and Jill	Caldicott 468
Hear our prayer	Ryder 486	Jack's Yarn	Diehl 18
Hear the angels	O' Kane 427	Jamie	Molloy 352
Hear you not the Saviour calling? O' Kane	411	Jamie O'Dundee	Harrison Millard 30
Heart whispers	Frans Abt 206	Janet's Choice	Claribel 10
He kissed me and I knew 'twas wrong,	Alfred G. Robyn 281	Jerusalem, forever bright	Lowry 319
He lay upon his dying bed	Covert 87	Jerusalem the Golden	A. Ewing 528
He peeps in at the keyhole	Gibel 348	Jesus, I come, I come to-night	Gould 315
He said good-bye a year ago, Sep. Winner	172	Jesus, I my cross have taken,	Gilchrist 490
He shall feed his flock	Handel 370	Jesus, refuge of my soul,	Abt 124
He's the lily of the valley, <i>Jubilee Songs</i>	60	Jesus, Thy love alone	Beck 489
Highland Mary	Anon 151	Jesus, To Thee I come	Gould 315
Holy angels in their flight	O' Kane 427	Just as I am	Reynolds 33
Holy Mother, guide his footsteps, Wallace	387	Kate Kearney	Alexander Lee 320
Home so blest	Abt 158	Kiss me as I fall asleep	Dougherty 181
Home, sweet Home	Bishop 310	Land ahead! its fruits are waving, Evans	105
How many miles to Baby Land?	430	Lead, Kindly Light!	Newmann 360
I ain't going to die any more, <i>Jubilee Songs</i>	153	Lesson books	Odoardo Barri 557
I am a friar of orders gray	Russell 90	Let Erin remember the days of old,	Thomas Moore 496
I am looking, Lord to thee, Kirkpatrick	139	Little wife Nellie	Harry Kennedy 148
I am thinking now of home	Lockwood 384	Lord, bless the food before us spread	323
I come to thee	Beck 489	Love me little, love me long,	H. Lahee 379
If I had but a thousand a year	Russell 102	Lovely, silent night	Charles H. Babriel 170
If in this world there is a flower,	Alice Hawthorne 356	Love's replies	Frederic H. Cowen 286
If Papa were only ready	Bliss 304	Luna	Barnby 482
If with all your hearts	Mendelssohn 515	Mama, you are tired, I know, Dougherty	181
If I should see upon thy face, Frans Abt	206	Mamma, Mamma,	Blewitt 298
I have work enough to do	Kirkpatrick 467	Many have told of the Monks of old, Glover	16
I heard the wee bird singing	Linley 76	Marseilles	French Air 134
I know that heav'n lies just beyond, Sweeney	377	Matrimonial sweets	Freeman 100
I'll sing you a fine ould song, Brougham	335	Maxwelton's banks are bonnie <i>Scotch Air</i>	7
I love it, I love it	Russell 174	Meditation	Marshall 323
I love my sailor boy	Sep. Winner 172	Methinks I hear my Saviour say, O' Kane	391
I love to sing of Heaven	Dunbar 481		
I love to tell the story	Fischer 137		
I'm getting old and feeble now	Haye 524		

INDEX TO TITLES AND FIRST LINES.

CAN.—658

PAGE		PAGE
75	'Mid pleasures and palaces . . . Bishop	310
20	Mr. Lordly and I . . . Bliss	432
	Mr. Speaker, tho' 'tis late, . . . J. Baidon	462
838	Mrs. Lofty and I . . . Hutchinson	78
510	My Angelina . . . Harrison Millard	128
252	My boy, remember me, . . . Baker	541
	My country, 'tis of thee, . . .	6
72	My dame had a lame, tame crane, Marshall	12
98	My God, my prayer attend . . . Rossini	99
527	My grandmother, she, at the age, . . . Read	292
	My love of the old sweet days . . . Rosewig	41
178	My Mother's Bible . . . Morris	171
304	My old cottage home . . . R. A. Glenn	378
	My old Kentucky home . . . Foster	364
108	My pretty Jane . . . Bishop	539
89	My Saviour stands waiting. . . Marshall	480
479	Names upon the sand . . . Morley	494
321	Nearer, my God, to Thee . . . Mason	519
392	Never forget the dear ones . . . Root	3
14	Nigh to a grave that was newly made, Russell	70
8	Norah Acushla . . . Harrison Millard	28
544	Not what we wish . . . Marshall	51
	Now to all a kind good night . . .	458
468	Nursery Rhyme . . . Caldicott	468
18	Oh! ain't I glad . . . Jubilee Songs	153
352	Oh, blessed fellowship divine, Kirkpatrick	485
30	Oh, cease, my wandering soul . . . M.	479
10	Oh, God, who with the manna fed . . . M.	497
319	Oh, hush thee, my babie . . . Sullivan	305
528	Oh, I love a good laugh . . . Thomas	261
315	Oh, my heart is gone . . . Bishop	418
490	Oh, my love stood under the walnut tree, Fox	296
124	Oh, the lady of the Lea . . . Smart	245
489	Oh, 'tis nothing but a shower, Marzilas	103
315	Oh, to do something for Jesus, Kirkpatrick	497
33	Oh, that we two were Maying . . . Gounod	211
320	Oh, wake again the harp of Wales, Richards	218
181	Oh, why dost thou shiver and shake? Marshall	4
105	Oh! Zion's children coming along, Jubilee Songs	183
360	Old Joe's dream . . . Akiza	456
557	Old folks at home . . .	547
496	Ole Nicker Demus . . . Lucas	446
148	One more unfortunate . . . Hood	63
323	One sweetly solemn thought . . . Palmer	140
379	One sweetly solemn thought . . . Tourjee	517
170	Only to see her face again, Jas. E. Stewart	536
286	On to the field of glory . . . Donizetti	141
482	Orion . . . Marshall	249
181	O slumberer, rouse thee . . . Woodbury	300
298	Over the bar, in the gleam of the sun, Studley	520
16	Over the garden wall . . . Fox	296
134	Parting and meeting . . . Mendelssohn	460
100	Petition . . . Rossini	99

PAGE		PAGE
423	Pilgrim, tho' laden with sorrow . . . Root	423
	Praise the Lord when blushing morning, Von Weber	69
	Pretty as a picture . . . Bishop	418
	Pretty Little Jennie . . . Harrison Millard	44
	Pro Phundo Basso . . . Bliss	398
	Pulling hard against the stream, Hobson	98
	Rally round the temp'rance banner, Kirkpatrick	138
	Refuge . . . Abt	124
	Remember the little ones at home, Dolfuss	368
	Response, No. 1 . . . M.	51
	Response, No. 2 . . . M.	77
	Resting by and by . . . Lowry	13
	Rest on the bosom of love . . . Root	423
	Ride on, King Jesus . . . Jubilee Songs	111
	Ring on, my bells . . . Vincenzo Cirillo	453
	Robin Adair . . . Kingsley	538
	Robin Red-breast . . . Hubbard	80
	Robin Ruff . . . Russell	102
	Rocked in the cradle of the deep, Knight	314
	Rock of ages, cleft for me . . . Bruce	154
	Round for four voices, No. 1 . . . Marshall	12
	Round for four voices, No. 2 . . . Marshall	35
	Safety . . . M.	479
	Safe within the veil . . . Evans	105
	Saviour, pilot me . . . Gould	548
	Scenes that are brightest . . . Wallace	285
	Sears . . . Marshall	226
	Seek ye the Lord . . . Marshall	130
	See these ribbons gaily stream . . . Kucken	208
	See where the living waters glide, Kirkpatrick	62
	Seymour . . . Von Weber	15
	Shall we meet? . . . Dunbar	481
	Siloam . . . Woodbury	9
	Silver bells of memory . . . H. Dale	125
	Sing, little blue bird, sing . . . Webster	258
	Sleep, baby sleep . . . A. H. Pease	227
	Sleep, baby sleep . . . Blatherwick	204
	Sleeping . . . Harrison Millard	52
	Soft be the gently breathing notes, Marshall	249
	Soft was the breeze . . . Armstrong	361
	So I can wait . . . Sweeney	377
	Something for Jesus . . . Kirkpatrick	497
	Somewhere . . . George F. Root	394
	Song—Gratitude . . . L. Marshall	434
	Song of the old church bell . . . Camp	278
	Speed away! speed away . . . Woodbury	332
	Summer roses in the heart, Thomas, by per	190
	Sun of my soul . . . W. H. Monk	106
	Sunny rays, sunny light . . . Liebe	283
	Supposing . . . J. W. Bischoff	22
	Sweet and low . . . Barnby	316
	Sweet bye and bye . . .	509
	Swing low, sweet chariot, Jubilee Songs	84
	Swiss people's song . . . Kucken	294
	Take me back . . . Sweeney	374
	Take me home . . . Raymond	424

	PAGE		PAGE
Tarry with me	Kirkpatrick 115	The welcome meeting	L. Marshall 443
Temperance rallying song	Kirkpatrick 138	The young recruit	Kucken 208
Tender and true	Morton 464	There's a boy just over the garden fence,	484
That is love	McGlennon 164	There's a land that is fairer than day,	Webster 509
The arrow and the song	Oro Pinsuti 511	There's always sunlight somewhere,	Geibel 54
The basket-maker's child	Thompson 96	There's a light in the valley	Bliss 422
The beautiful City of God	Geibel 244	There's a pair of little hands	Murray 376
The bloom is on the rye	Bishop 539	There's one that I love dearly,	Kucken 294
The blue bells of Scotland,	A. Neithardt 382	They say I may marry the Laird,	Claribel 10
The brave old oak	Loder 324	This book is all that's left me now,	Morris 171
The bridge of sighs	Hood 63	This life is not all sunshine,	Kirkpatrick 459
The chapel	Kreutzer 518	Thousands stand to-day in sorrow,	Fischer 191
The child's wish	Davenant 321	Thro' the love of God, our Saviour,	Marshall 302
The clarion now sounds to the field,	Marshall 416	Thro' the pleasures of the day,	Marshall 323
The contrite heart	508	Thro' the valley of the shadow	Bliss 422
The cork leg	346	Time and eternity	Kirkpatrick 479
The double loss	Meyer Helmund 85	'Tis the last rose of summer	Flotow 61
The garden gate	T. Crampton 256	To the lords of convention	Rimbault 543
The fine old Irish gentleman,	Brougham 335	True to the last	Stephen Adams 184
The first letter	Weatherly 532	'Twas a Monday night	Diehl 18
The friar of the olden time	Russell 90	Twenty years ago	Hayes 8
The harp of Wales	Richards 218	Twickenham Ferry	Theo. Marshals 554
The heart bow'd down	Balfe 36	Uncle Joe	Gilbert 32
The heav'nly council hath decreed,	Mendelssohn 460	Up in the belfry I swing	Camp 278
The jovial farmer boy	426	Waiting	Reynolds 33
The lady of the lea	Smart 245	Waiting at the pool	Fisher 191
The land o' the lea	Webster 20	Waiting, only waiting	Perkins 311
The last saraband has been danc'd,	Arditi 49	Wake, for the night is flying	Nicolai 531
The light of my home,	Harry Kennedy 148	Way down upon de Swanee Ribber,	Foster 547
The little fishermiden,	Rudolf Waldmann 403	We are grumblers here	Phillips 225
The little old cabin in the lane	Hays 524	We'll meet above	Liebe 283
The little ones at home	Lockwood 384	We were crowded in the cabin,	Perkins 46
The Lofty One, before whose throne,	Ambrose 508	What friendly light shines	Kreutzer 518
The lost boat	Studley 520	What is the road to Slumber-land?	Root 431
The miniature	Knight 82	What power is this?	Darley 340
The monarch of the woods	Cherry 414	What will you do, love?	Love 93
The Monks of old	Glover 16	When farewells were spoken	Marshall 254
The night is late, we dare not wait,	Molloy 236	When faint and weary toiling	Lowry 13
The old arm chair	Russell 174	When the corn is gathered in	Henry 350
The old sexton	Russell 70	When the heart in golden fancies,	Glover 234
The owl	Thomas 72	When the merry birds are flying,	Thomas 190
The pirate's chorus	Balfe 253	When the ships went o'er the waters,	Wakefield 56
The postillion	Molloy 236	When we hear the music ringing,	Marshall 250
The road to Slumber-land	Root 431	When will you come again?	Beethoven 284
The rose bush	Faustina Hassé Hodges 501	When ye gang awa, Jamie	Demar 34
The rose by the door	Marshall 254	Where are the old folks?	Sweeney 374
The royal fountain	Kirkpatrick 62	Where the green willows sway'd,	Thompson 96
The sand man	Adam Geibel 348	While pray'rful sacrifice we bring	M. 77
The snow-white rose	Alice Hawthorne 356	While the years are rolling on	Sweeney 510
The songs my darling sang	Millard 498	Whistle and hoe	484
The stirrup cup	Arditi 49	Why don't the men propose?	Blewitt 298
The storm	Stevens 210	William was holding in his hand,	Knight 82
The sun shines bright	Foster 853	Within this sacred dwelling	Mozart 545
The swallow leaves the young	Abb 158	With verdure clad	Haydn 406
The sword of Bunker Hill	Covert 87	Words beyond recall	Adam Geibel 160
The tempest	Perkins 46		
The three calls	Woodbury 300		
The valley of Chamouni	Glover 234		

INSTRUMENTAL MUSIC.

CAN.

PAGE
hall 443
ken 208
nce, 484
ay,
ater 509
ibel 54
kiss 422
ray 376
ken 294
ibel 10
rris 171
rick 459
cher 191

hall 302
hall 323
Bliss 422
rick 479
otow 61
ault 543
lams 184
Diehl 18
ayes 8
zials 554
lbert 32
amp 278

molds 33
isher 191
rkins 311
icolas 531
oster 547
llips 225
Liebe 283
rkins 46
utzer 518
Root 431
arley 340
Love 93
shall 254
owry 13
enry 350
lover 234
omas 190

field 56
shall 250
oven 284
emar 34
eney 374

peon 96
M. 77
eney 510
484
ewitt 298
ight 82
ozart 545
aydn 406
ibel 160

	PAGE
Work, for the night is coming	Mason 530
Would you?	Marshall 269
Wouldn't you like to know?	E. Keytoff 396
Ye sons of freedom, wake to glory	134
Yes, sir!	Wakefield 56
Young folks, come listen	Gilber 32

	PAGE
Young Jamie was bonnie,	Harrison Millard 30
You stole my love	MacFarren 280
You talk about your white folks,	Lucas 448
Yours Truly	Alice Hawthorne 112
Zion's children	Jubilee Songs 18

INSTRUMENTAL MUSIC.

	PAGE
American Line March	Fred. T. Baker 641
Andante and Menuett	W. A. Mozart 594
Andante from the Symphonie in D,	Joseph Haydn 593
Arie from Rinaldo	G. F. Handel 620
Arie from the Messiah	G. F. Handel 847
Arie from the Opera "Die Weisse Dame,"	589
Autumn Reverie for Piano,	Alonso Stone 597
Boccaccio March	Frans von Suppe 618
Bright Eyes Polka	W. Deiderichs 578
Brudder Lustig	Budin 584
Choral from the Passion Musik,	J. Seb. Bach 570
Don Juan	C. Czerney 627
Eventide	Sep. Winner 562
Echo Song	Sep. Winner 561
Edelweiss Glide	F. E. Vanderbeck 644
Farewell	Haydn 626
Harvest hymn	Sep. Winner 561
Heather Bells	Gustave Lang 614
How Beautiful	G. F. Handel 647
Il Bacio Waltz	Fr. Lanner 571
"Im Wald"	C. M. V. Weber 596
Jolly Brothers Galop	Budin 584
Jolly Sisters Galop,	John P. Dougherty 608
Joys of Spring Waltz.	Adam Geibel 621

	PAGE
Lehigh Polka	D. A. Drescher 602
Lied from "Oberon"	C. M. V. Weber 586
Lied from "Preciosa"	C. M. V. Weber 588
Mazurka de Salon,	S. McIntyre Birbeck 634
Menuet De Mozart	J. Schulhoff 567
Menuetto	Joseph Haydn 584
Most beautiful Appear	Joseph Haydn 649
Norweischer Hochreitz Marsch,	Arranged by Benno Schereck 574
Pizzicato Polka,	Johann and Josef Strauss 624
Regimental March	F. A. Lorrtiliere 600
Schaeferlied	Joseph Haydn 565
Secret Love Gavotte	Johann Reach 611
Smile Waltz	E. Mack 648
Sonate	Beethoven 650
St. Alban's Grand March,	A. H. Rosewig 630
Swedish Wedding March,	Arranged by Benno Schereck 574
Terzett	Joseph Haydn 649
The Kiss Waltz	Fr. Lanner 571
The Pearly Dewdrop,	S. McIntyre Birbeck 634
The Rivulet	E. A. Favarger 637
Two by Two March	C. Josie Naree 581
When the Bloom is on the Rye,	H. R. Bishop 573
William Penn March	John R. Sweney 604
Zigeunerchor aus Preciosa,	C. M. V. Weber 596